light your fire

KQED Education Network
Arts in the Classroom: Spark* in Education
August 18, 2007
California College of the Arts

8:00 – 9:00am	Breakfast & Registration
9:00am – 10:00am	Welcome Keynote Speaker, Dr. Amalia Mesa-Baines Performance, Youth Speaks
10:00 – 12:00pm	Session I Workshops
12:00 – 12:45pm	Lunch
12:45 – 2:45	Session II Workshops
2:45 – 3:30	Closing Performance by John Santos' Quintet

SPARK

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KQED

education network

KQED Education Network uses the power of KQED public media to inspire learning throughout Northern California. All the resources of KQED are brought directly to the community through workshops, online resources, unique programs and special events—for children and adults alike. KQED Education Network, or KQED EdNet, is for people of all ages, with a particular emphasis on reaching under-served communities. The division consists of four unique services—Early Learning, School Services, Adult Learning and Community Outreach—that utilize literacy as a foundation to promote learning. Together, they comprise KQED's grassroots connection to the Bay Area.

EARLY LEARNING includes Ready To Learn, teaching parents and child care professionals how to turn PBS programs—such as *Sesame Street, Dragon Tales, Between the Lions, Reading Rainbow* and *Clifford the Big Red Dog*—into interactive, educational tools through hands-on workshops. Early Learning also includes the First Book Family Literacy Project, which enhances literacy among low-income families; the *Reading Rainbow* Young Writers & Illustrators Contest, which recognizes K-3 students who create their own stories; and *KidsWatch*, a monthly bilingual newsletter. KQED Early Learning also offers a wide range of multilingual workshops and materials. The department has the largest Ready To Learn Service in the nation and has established over 60 community partnerships.

SCHOOL SERVICES offers professional development and curricula opportunities for K–12 teachers and teachers-in-training. Programs and services include Bay Area Mosaic, offering workshops, television programming and accompanying lessons and activities for teaching about the many cultures of the Bay Area; SPARKed, offering workshops and multimedia tools to help teachers integrate the California Visual and Performing Arts Standards into core curricula instruction; convergence workshops, which combine the resources of the Internet with the engaging nature of television to provide teachers with an integrated media tool; video production workshops that help teachers acquire basic video production skills; and program-specific workshops and lessons which are customized for classroom utilization, and Digital Storytelling.

ADULT LEARNING offers convenient, high-quality programming and hands-on resources to help adults continue to learn. The project serves those who want to earn a high school diploma and improve their basic math, reading and writing skills. Four television programs provide the foundation for the project: *Workplace Essential Skills, TV 411, Crossroads Café* and *GED Connections*. To support and guide the distance- learning experience and extend it beyond the broadcasts, the Adult Learning Project offers free tutorial services and free workbooks for its adult learners.

COMMUNITY OUTREACH is central to Education Network's mission, focusing on building social capital, strengthening community partnerships with educational, cultural and civic organizations, and enriching communities through the power of media. Workshops and community screenings with facilitated discussions extend the impact of KQED's broadcast. Community events utilize KQED programming as a means to convene diverse audiences and engage them in meaningful outcome-oriented dialogue. Media advocacy training is offered to non-profit organizations, and monthly Media Salons are conducted to support a more media literate community and society.

SPARK*

The Bay Area's Arts Project at KQED

SPARK is KQED's station-wide, multiplatform initiative to increase public awareness and participation in the arts. Debuting in March 2003, the program has achieved widespread success, generating a prodigious volume of high-quality arts-related content across a wide range of platforms.

SPARK on Television
- 90 half-hour episodes and 1 one-hour special episode
    - 171 documentary-style feature stories on living artists at work, each 10-12 minutes in length
    - 90 shorter feature stories, 3-5 minutes in length; 17 artist interstitials
    - More than 600 on-air promotions of upcoming art events and activities
- Multiple airings each week on KQED Channel 9 and its digital channels KQED Life and KQED Encore
- Selected episodes available On Demand via digital cable
- On average, the number of weekly SPARK viewers is 75,000

SPARK in Schools & Communities
- 95 individual K-12 educator guides and 14 tools designed to support use of SPARK in the classroom
- SPARK DVD's for educators and non-profits featuring 90 + minutes of SPARK content and educator guides
- 115 workshops reaching more than 2,300 K-12 teachers, pre-service teachers and arts educators, and 1,650 students
- 22 outreach events for over 7,700 + community members
- Collaborative partnerships with and community events at ~ The California Arts Project (TCAP), Julia Morgan Center for the Arts, San Francisco Museum of Modern Art, Asian Art Museum, The de Young Museum, Young Audiences of Northern California, Zeum, Youth Speaks, Alameda County Office of Education, Arts Providers Alliance of San Francisco, *Art21 (the contemporary arts program on PBS)*, San Francisco State University, California College of the Arts, Saint Mary's College, San Francisco Art Institute, Dominican University of California, California Learning Resource Network, National Center for Outreach Annual Conference, DIA: Beacon, Hartwick College (New York), The Oakland Museum of California, San Francisco Arts Commission, and the Mayor's Office of Neighborhood Services (San Francisco).

SPARK on the Web
- An extensive Web site - www.kqed.org/spark - includes:
    - More than 250 profile pages for artists and organizations featured, with biography, pictures, links, & resources
    - Streaming video of more than 250 SPARK stories including Web-only video extras such as extended interviews and performance clips.
    - Weekly updated guide to upcoming art events and activities
    - Web-only content on discounted and free arts activities, family friendly spots, and self-guided art tours
- Traffic has steadily increased each year, averaging almost 11,000 unique visitors monthly
- Many Web site visitors are from outside of Northern California, and more than 17% are international
- More than 3,000 people subscribe to SPARK's weekly email newsletter, Spark Plug
- SPARK stories have been streamed from the Web site more than 390,000 times
- More than 54,000 SPARK educator guides and tools have been downloaded from the site
- Artists and organizations featured on SPARK link to the Web site, and promote their appearance on SPARK

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over

SPARK*

SPARK has attracted a large and loyal following among viewers and the arts community.
Here are just a few of the tangible benefits of the program cited by viewers and subjects in comprehensive evaluations
conducted at the conclusion of three seasons (2002-2005).

Our subjects
Since being featured on SPARK, artists and organizations report:
- Increased ticket sales and attendance at events
- Increased traffic on their Web sites
- Increased press coverage
- New networking and connection opportunities, including commissions for artwork
- Improved overall name recognition
- Validation provided by association with KQED

Our viewers
Viewers love SPARK and the project is prompting them to participate more fully in the arts.
- A survey of viewers found widespread satisfaction with the quality and content of the television program, with an average quality ranking of 8.14 on a sale of 1-10
- 62% of viewers reported that watching SPARK had increased their participation in the arts
- 76% of viewers feel their perception of the quality and quantity of art work in the Bay Area had improved as a result of watching SPARK

Educators
Educators and students find SPARK educational materials inspiring, instructive, and useful -
- Educators ranked the quality and usefulness of SPARK's educator guides extremely high: an average of 5.5 on a 1-6 scale
- More than 54,000 educator guides and tools have been downloaded from the SPARK Web site, indicating the broad reach of this popular resource
- Over 2,500 K-12 educators have participated in workshops throughout Northern California

The Arts Community
The Bay Area arts community-at-large has widely embraced the program

- In 2006, San Francisco Weekly named SPARK "Best Art Television Show"
- In 2005, the Business Arts Council of San Francisco awarded SPARK one of its most prestigious annual awards as New and Emerging Cultural Organization
- SPARK was honored for its contribution to the field of dance as part of the *2005 Bay Area Celebrates National Dance Week*
- SPARK was honored with a Merit Award by the 2005 Superfest International Disability Film Festival
- SPARK won a 2004 Northern California EMMY Award for *Best Entertainment Program* and a 2003 Northern California EMMY Award for its Web site in addition to receiving several Northern California EMMY Nominations from 2003 through 2005
- In *Reporting the Arts II: News Coverage of Arts and Culture in America*, a comprehensive survey conducted by Columbia University's National Arts Journalism Program, SPARK was cited as a bright spot in local arts coverage nationally
- More than 7,000 members of the general public have engaged with SPARK in screenings, resource fairs, conference presentations and other public events

Arts in the Classroom: Spark in Education
Workshop leaders, keynote speaker, and KQED staff and consultant bios

Dr. Amalia Mesa-Baines
Keynote Speaker

Amalia Mesa-Bains is an artist and cultural critic. Her works, primarily interpretations of traditional Chicano altars, resonate both in contemporary formal terms and in their ties to her Chicano community and history. As an author of scholarly articles and a nationally known lecturer on Chicano art, she has enhanced understanding of multi-culturalism and reflected major cultural and demographic shifts in the United States. Throughout her cross-disciplinary career, she has worked to define a Chicano and Latino aesthetic in the U.S. and in Latin America. She has pioneered the documentation and interpretation of long Chicano traditions in Mexican-American art, both through her cultural activism and through her own altar-installations. Her works have been exhibited in both national and international venues including the National Museum of American Art at the Smithsonian, the Whitney Museum of American Art at Phillip Morris, the Museo del Barrio, the Mexican Museum in San Francisco, San Francisco Museum of Modern Art, Williams College Museum, the Queens Museum in New York, the Contemporary Exhibition Center of Lyon, France, the Kulturhuset in Stockholm, Sweden, The Museum of Modern Art in Dublin, Ireland, and the Culterforgenin in Copenhagen, Denmark,. As educator and community advocate, she has served the San Francisco Unified School District, the San Francisco Arts Commission, and the Board of Directors for both the Galeria de la Raza and the Center for the arts at Yerba Buena Gardens. She received her BA (1966) from San Jose State College, her MA (1971) from San Francisco State University, an M. A. (1981) and her Ph.D. (1983) in psychology from the Wright Institute in Berkeley. The Association of American Cultures, The Association of Hispanic Artists, and San Francisco State University Alumni, Stanford University Ernesto Galarza Award, University of Texas at Austin Americo Paredes Award are among those that have presented her with special achievement, awards. She is a recipient of a distinguished MacArthur Fellowship. Currently she is the Director of the Visual and Public Art Institute of California State University at Monterey Bay.

John Santos
Music Workshop Leader

John Santos is one of the foremost exponents of Afro-Latin music in the world today. He is known for his innovative use of traditional forms and instruments in combination with contemporary music, and has earned much respect and recognition as a record and event producer. He has performed, recorded and studied with acknowledged masters of the Afro-Latin and Jazz idioms such as Cachao, Dizzy Gillespie, Tito Puente, Lazaro Ros, Armando Peraza, Eddie Palmieri, Patato Valdés, Francisco Aguabella, Orestes Vilató, Rene López, Max Roach, Walfredo de los Reyes, Milton Cardona, Roberto Borrell and Chocolate Armenteros. He has taught thousands of people in the U.S. (since 1973) and in Europe (since 1987), and has informed tens of thousands more through his writing.

Keith Knight
Visual Arts Workshop Leader

Knight is part of a new generation of talented young African-American artists who infuse their work with urgency, edge, humor, satire, politics and race. His art has appeared in various publications worldwide, including Salon.com and ESPN the magazine.. His comic art has appeared in museums and galleries from San Francisco (CA) to Angoulême (France). Keith's work has been collected in six books so far: four collections of his multi-panel strip, the *K Chronicles*, and two collections of single panel strips & (th)ink anthologies titled *Red,White, Black & Blue* and most recently *Are We Feeling Safer Yet?*. He also co-wrote and illustrated *The Beginner's Guide to Community-Based Art*.

David Hevel
Visual Arts Workshop Leader

David Hevel is both an accomplished artist and teacher. Earning his M.Ed from the University of Missouri, Columbia, MO in 1998 and his MFA from the California College of Art in San Francisco in 2002. Hevel has taught in Missouri, North Carolina and currently teaches art and photography at Northgate High School, Walnut Creek, CA. In addition to a solo exhibition at the Peeler Art
Center at DePauw University, Greencastle, IN in 2007 and The Schroeder/Romero Gallery, New York in 2008, his work has been exhibited in Diva Hound Smack Down at the Byron Cohen Gallery, Kansas City, MO; Nancy Boy at the Richmond Art Center, Richmond, CA; Fantasy Island at the Drake Hotel, Toronto, ON; Southern Exposure, and the San Francisco Art Commission Gallery in San Francisco, CA, among other venues. Hevel was a recipient of the Murphy/Catagan Fellowship Award from the San Francisco Arts Foundation in 2001. His work has been written about in The New York Times,
Art in America, Kansas City Star, artforum.com, SF Weekly, Artweek, and SFGate.com, among other publications.

Youth Speaks
Literary Arts Workshop Leaders

Youth Speaks is the nation's leading nonprofit presenter of Spoken Word performance, education, and youth development programs. Founded in 1996 in San Francisco, Youth Speaks has helped grow a movement of young people picking up the pen and taking hold of the microphone in the Bay Area and beyond as creators of social, artistic, educational and political change. Youth Speaks is committed to providing youth with as many opportunities as possible to develop and publicly present their voices in a variety of media - from live performances and theater, to videos, books, CDs, and online.

Loren Chasse
Mixed Media Workshop Leader

Loren Chasse is a sound artist and fifth grade teacher in San Francisco. Earlier this summer he worked at London's Jenny Hammond School developing and teaching curriculum about democratic experiences in the classroom after several years of teaching sound and environmental design workshops in London . Loren went on to perform and give talks about his work at various Universities and galleries in New Zealand and Australia before returning home to start the 2007 school year at Fairmount Elementary School. Chasse is also the Director of Education of the sound arts collective called 23five, a non-profit organization dedicated to increasing the awareness of sound in the public arena. He has completed many aural projects and has worked with many other artists and bands, such as Thuja and idBattery. His work has been exhibited in visual art galleries as part of the ever-blurring line between visual art and other forms of creative expression. A recording artist, Chasse has several CDs available at Aquarius Records in San Francisco.

headRush
Theater Worskhop Leaders

Rosa Esperanza Gonzalez is a teacher, writer, and visual/performing artist. Teaching middle school in East Oakland, her commitment is to nurturing young leaders and new voices. Outside of teaching, Rosa is a member of headRush, a guerrilla performance crew dedicated to inspiring working class communities through a blend of spoken word and teatro-style political satire. She is also a founding member of Las Man@s, an all-women's writing and performance group and belongs to the End-dependence Poet's collective. Gonzalez has a Masters in Latin American Studies from Stanford and a Masters in Teaching from the Arts in Education program at the University of San Francisco.

Simón Adinia Hanukai has been performing theater, which focuses on different social and political issues, since 1994, and has been teaching theater in middle and high schools since 2000 in Mountain View, San Jose, East Palo Alto, the Bronx and Oakland. He has written, performed and directed productions with Rainbow Theater & JUICE, Santa Cruz-based performance collectives. He performs with the theater group, headRush, that uses theater to educate people about issues that effect working class people nation wide, and

co-founded the Naked Souls Artists Alliance, an artist collaborative that brings together local visual, performance and literary artists to share their work with the community. He is also currently the Co-Artistic Director of the Destiny Arts Youth Performance Company, a multicultural group of teens who create original performance art pieces that combine hip-hop, modern, and aerial dance, theater, martial arts, song and rap. Simón has a Masters degree in education from the University of San Francisco's Center for Teaching Excellence and Social Justice.

Luis "Xago" Juarez has been dedicated to teatro since first attending a workshop at El Teatro Campesino in 1990 and has been active in producing work for his community in East Salinas, starting with a one-man show, "Zero" and two Christmas plays, "A Christmas Carol Y Que!" and "A Market Street Milagro" produced by the Alisal Center for the Fine Arts. Xago has starred in numerous theatre productions with Teatro Campesino and Los del Pueblo Actors Lab. In 1993 he co-founded a community-based performance troupe called Los Illegals Comedy Clica. LICC has performed in venues in and around the state with an emphasis on at-risk populations, including juvenile detention centers and public schools. In 2002 LICC was featured in a series of events in New York City commemorating the 911 attack. From 1997 to present, Xago has been a member of Baktun 12, a hip-hop theater crew from East Salinas. Xago now lives in East Oakland and leads theatre workshops for middle and high school students. In addition to teaching, he is a member of headRush.

KQED STAFF AND CONSULTANTS

Kathleen Acord
KQED-Education Network Director

Kathleen Acord has been in the field of educational outreach at KQED since 1992. Her work has included the creation and management of the station's Ready To Learn department, where she forged strong community partnerships and extended outreach efforts into Spanish and Chinese-speaking communities throughout the Bay Area. She was promoted to Manager of KQED Education Network in 2000 and then to the division Director in 2002. Education Network is comprised of three distinct departments serving early childhood, K-12, and the community at large through innovative multimedia resources and services. Kathleen has presented at numerous regional, state, national education and PBS conferences, has consulted on various national early childhood education initiatives for PBS, and served two terms on the PBS Ready To Learn Advisory Committee and one term on the PBS TeacherSource Advisory Group. She is also a consultant for Sesame Workshop and regularly collaborates on the development and writing of national project materials. Kathleen received her B.A. in Broadcast Communication Arts from San Francisco State University and has completed Early Childhood Education coursework. Kathleen has been recognized by Fred Rogers and Family Communications, Inc., American Women in Radio and Television and the Child Care Coordinating Council of San Mateo County for her service and contributions.

Kristin Farr
KQED-Spark Education Project Supervisor

Kristin Farr manages the educational outreach platform for Spark, the local arts program produced by KQED. She has a BA and studied Fine Arts and Child Development. She has worked as an associate at the American Institutes for Research, an Arts Specialist at Katherine Michiel's Pre-School in San Francisco's Mission District, and an after school program teacher at El Dorado Elementary School in Visitacion Valley. She is a practicing artist and writer and she reviews local art gallery openings for KQED's arts and culture Web site. To contact Kristin with questions about Spark in education, or arrange a Spark teacher training at your school, email or call: kfarr@KQED.org or 415.553.2298

Ruth Mankin
Arts & Education Consultant

Ruth Mankin is an Arts & Education Consultant in Sonoma County and the Greater Bay Area. She was the Education Director with Young Audiences of Northern California for 7 years, and has been working in the field of arts education for 15 years. Ruth holds a M.A. in Education and a California Multiple Subject Teaching Credential w/ a specialist in Early Childhood Education. Prior to working in arts education, Ruth worked as a Child Development Specialist with Bright Horizons, the largest provider of work-site child care in the country. She was the Founding Director of the Paramount Pictures Child Care Center, and helped develop child care centers at Universal Studios, Warner Bros, Sony, IBM, and Xerox. Ruth was also the Assistant Director/ Head Teacher of the Sonoma State University Child Care Center, where she taught children from infants through preschool, trained student teachers and taught parent education.

Dia Penning
Arts Education Program Manager, San Francisco Arts Commission

Dia Penning serves as the Arts Education Program Manager working with both the Arts Education Funders Collaborative and the San Francisco Arts Providers Alliance. Previously, as Program Manager for the Center for Art and Public Life, Dia supported, California College of the Arts graduate and undergraduate students in their professional development and community involvement through Students In Action and 100 Families Oakland. She holds a MA in Interdisciplinary Arts from Columbia College Chicago and a BA in ceramics from Kalamazoo College. Her interest in community development led her to develop several arts programs including ArtReach Studios, for the Arc of San Francisco, and ArtScape at Gallery 37 in Chicago, Illinois. Dia is also a practicing artist and educator.
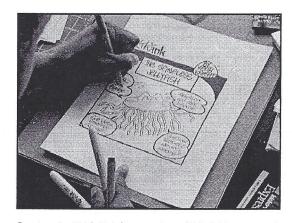
SPARKed
SPARK in Education

EDUCATOR GUIDE

Story Theme: Art Meets Pop Culture
Subject: Keith Knight
Discipline: Visual Arts (Comic Art)

Comic artist Keith Knight at work on *(Th)ink*, his one-panel comic strip. Still image from SPARK story, July 2003.

EPISODE THEME

Art Meets Pop Culture

SUBJECT

Keith Knight

GRADE RANGES

K-12 & Post-secondary

CURRICULUM CONNECTIONS

Visual Arts & Language Arts

OBJECTIVE

To introduce educators to comic art as a form of personal, political, and social commentary through the work of Keith Knight

STORY SYNOPSIS

Cartoon artist and rap musician Keith Knight draws upon his own life for his comic strip – the *K Chronicles* – a poignant combination of urban politics, race, love of family, and offbeat humor. We follow Knight as he peddles his wares at a massive comic convention in San Diego.

INSTRUCTIONAL OBJECTIVES

To introduce the idea of comic art as artistic expression

To illustrate the presence and role of cartoon artists

To explore comic art as forms of personal, social, and political commentary

To innovate with comic art as a tool communication and expression for students

INSTRUCTIONAL STRATEGIES

Individual and group research
Individual and group exercises
Written research materials
Group discussions

EQUIPMENT NEEDED

SPARK story "The World According to Keith Knight" about comic artist Keith Knight on DVD or VHS and related equipment
Computer with Internet access, navigation software, speakers and a sounds card, printer

MATERIALS NEEDED

Access to libraries with up-to-date collections of periodicals, books, and research papers, and a variety of newspapers and comic art books
Different examples of traditional and alternative comic art (see Resource section)
Basic drawing supplies, including pencils, paper, black markers, colored markers, and rulers

INTELLIGENCES ADDRESSED

Intrapersonal - awareness of one's own feelings, emotions, goals, motivations
Visual-Spatial - the ability to manipulate and create mental images to solve problems
Bodily-Kinesthetic - the ability to use one's mind to control one's bodily movements
Logical-Mathematical - the ability to detect patterns, reason deductively, think logically
Linguistic Intelligence –the ability to effectively manipulate language to express oneself

	See more information on Multiple Intelligences at www.kqed.org/spark/education.

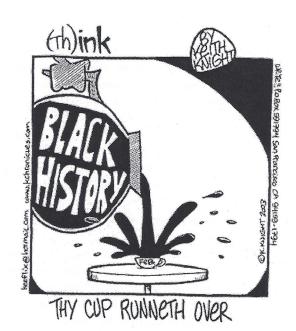# SECTION II – CONTENT/CONTEXT

CONTENT OVERVIEW

In the SPARK episode "Art Meets Pop Culture," artist Keith Knight talks about what it takes to be a cartoonist and to create weekly comic strips. Knight is the creator of the *K Chronicles*--a weekly semi-autobiographical comic strip that appears in numerous weekly papers and on the Internet--and *(th)ink*--a new one frame comic featured at www.africana.com.

Born in the greater Boston area, Keith now lives and works in San Francisco, where he develops his cartoons and performs with his swinging hip-hop band "The Marginal Prophets." Knight's weekly *K Chronicles* comic strip ran in the San Francisco Examiner for 5 years. The strip is often an irreverent combination of politics, race, family, and humor, highlighting fleeting happy events, "aha!" moments, or "what?" questions we share as people struggling to make sense of and meaning in our complex, contemporary urban society.

As an African-American cartoonist, Knight is a rarity, and since he crafts his comics from his own life, they regularly address issues related to his experience and observation of racism. As the primary source of material for the *K Chronicles,* Knight raises issues of race with the same poignant combination of witty insinuations and gravity he uses to handle sensitive political topics and personal epiphanies. His strips deftly balance humor and insight without compromising the veracity of his subject matter.

Knight has received praise from cartoonist Garry Trudeau (Doonesbury), filmmaker Spike Lee, and author Maya Angelou, among others. Knight's work has appeared in a number of magazines, including MH-18, Cracked, Futures, Fabula and Pulse! He has published three books of the "K-Chronicles" with Manic D Press, the most recent of which - "What a Long Strange Strip Its Been" - came out in July 2003.

Knight is committed to sharing his voice beyond his cartoons, and is also public speaker, offering inspirational messages on issues such as alliance building, media, cartooning, racism, and the visual arts to schools, communities, and other communal venues through Speakout: The Institute for Democratic Education and Culture.

A panel of *(th)ink* (2003) by Keith Knight.
Reprinted with permission from the artist.

THE BIG PICTURE

An extensive history of comic art (from which some of this overview is adapted is available at Derek Santos's ComicPages at http://www.dereksantos.com/comicpage and at ComicsResearch at http://www.comicsresearch.org.

The history of the comic really began when someone first combined pictures and words together in a form of graphic narrative. The first formal comic as we know it today however, first appeared in the Sunday supplements of newspapers at the end of the 19th century. The first of these was a strip called *The Yellow Kid* by Richard Felton Outcault, which appeared in the Hearst Family's *New York American* in early 1896.
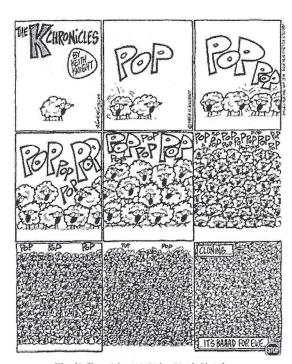
In 1933, after seeing the *Ledger* syndicate publication of a small number of their Sunday comics, two employees of Eastern Color Printing Company in New York, Harry L. Wildenberg and Max. C. Gaines figured out that they could fit 2 plates of comics on one page of newspaper, which could then be folded in half to make a small book. Wildenberg and Gaines assembled 32 pages of comics, (including *Mutt and Jeff, Joe Palooka,* and *Reg'lar Fellas*) to create the Funnies on Parade, the first comic book. Wildenberg and Gaines printed 10,000 copies of Funnies on Parade, which they sold to Proctor & Gamble as incentives for people to purchase their products.

On the heels of this success, Wildenberg and Gaines got the Eastern Color Printing Co. to print their next two comic books, Famous Funnies: A Carnival of Comics and Century of Comics, both of which contained reprinted comics from the Sunday newspaper. They sold their first two books to companies in quantities of 100,000 to 250,000, inspiring them to see if they could sell the books to individuals. So, Wildenberg and Gaines printed 35,000 copies of the Famous Funnies in July of 1934, which was an immediate success. Selling for 10 cents each, Famous Funnies became the first monthly comic magazine sold in the US.

From early on, comics featured superheroes, animal characters, and caricatures. In the 1940s, a period considered by many to be the Golden Age of comics, many classic superheroes were born including Batman, The Green Latern, and The Sandman. During the American involvement in Second World

War, war comics were most popular, as well as openly "patriotic" comics, such as the Justice League of America, Captain America, and Wonder Woman.

By the 1950s comics turned quite conservative, although this was contrasted by the emergence of horror comics, such as *The Vault of Horror, The Crypt of Terror,* and *The Haunt of Fear*. These comics provided ample cannon fodder for conservatives who already believed that comics were detrimental to young children. This sentiment culminated in the publication of The Seduction of the Innocent by Dr. Frederick Wertham, a psychiatrist and chief psychiatric consultant to the Chief Censor of the US Treasury Department. Dr. Wertham's accusations (including that Batman and Robin were a homosexual couple) eventually led the US Senate to pass The Standards of the Comics Code Authority, more commonly known as the Comics Code.

The *K-Chronicles* (1997) by Keith Knight.
Reprinted with permission from the artist.

THE BIG PICTURE (continued)

The Comics Code required drastic changes from comic producers to avoid serious restrictions and penalties, including the near elimination of horror and crime comics, and great reductions in gunfights, sexuality, and violence in the comics. Those comic companies that did not go out of business turned to a steady diet of superheroes, which dominated the comic world throughout the 1960s with comic characters such as Supergirl, Aquaman, a newly reinvigorated Wonder Woman, the Brave and the Bold, X-Men, Daredevil, the Avengers, and the Fantastic Four. It was not until the early 1970s that the dominion of superhero comics began to fade with the wild success of Archie Comics, and fantasy comic heroes such as Conan the Barbarian and Kull.

In the 1970s two important innovations led to changes that would open up the comic world and lay the groundwork for what we know today as contemporary comics -- the advent of the Comic convention, and the loosening of the restrictions imposed by the Comics Code. Many superheroes began to take on roles as social outcasts in 1980s while comic artwork became more expressive. Together, these significant changes resulted in the development of a wider range of comics, comic artists, and sellers with access to a wider audience, thanks to alternative papers, alternative comics, and the comic convention.

Today, there are many different types of comic artists and publishers who publish a wide variety of comics, such as caricature (including political), crime, horror, science fiction, superheroes, underground (alternative), war, western, and silent (wordless comics).

A page of Keith Knight's workbook with notes and drawings.
Still image from SPARK story, July 2003.

SECTION III – RESOURCES

TEXTS

Cartooning for Suffrage. Alice Sheppard and Elisabeth Israels Perry (Designer). University of New Mexico Press, 1994. – A compendium of the cartoons about suffrage from 1910 onwards.

Cartooning for the Beginner. Christopher Hart. Watson-Guptil Publications, 2001.

Chemical Chaos. Nick Arnold and Tony De Saulles (Illustrator). Scholastic, 1998. – A cartoon book history of scientific development that teaches basic chemistry.

Dances with Sheep: A K Chronicles Compendium. Keith Knight. Manic D Press, 1997.
Downtown Doonesbury. Garry B. Trudeau. Henry Holt, 1987.

Everything You Ever Wanted to Know About Cartooning but Were Afraid to Draw. Christopher Hart. Watson-Guptil Publications, 1994.

Fear of a Black Marker: Another "K Chronicles" Compendium. Keith Knight. Manic D Press, 2000.

The Birth of the Earth (Cartoon History of the Earth, 1). Jacqui Bailey and Matthew Lilly (Illustrator). Kids Can Press, 2001.

The Cartoon History of the Universe II: From the Springtime of China to the Fall of Rome/Volumes 8-13. Larry Gonick. Main Street Books, 1994.

The Cartoon History of the Universe/Volumes 1-7. Larry Gonick. Doubleday, 1977.

The Day of the Dinosaurs: A Cartoon History of the Earth (Bailey, Jacqui. Cartoon History of the Earth, V. 3.) Jacqui Bailey and Matthew Lilly (Illustrator). Kids Can Press, 2001.

TEXTS (continued)

The Gashlycrumb Tinies. Edward Gorey. Harcourt, 1997.

The K Chronicles: What A Long Strange Trip its Been. Keith Knight. Manic D Press, 2002.

The Measly Middle Ages. Terry Deary and Martin C. Brown (Illustrator). Scholastic, 1998. – An accurate and humorous cartoon history of the Middle Ages felt by some teachers to be a great help in teaching Medieval history.

WEB SITES

Cartoon Art Museum
A leading national museum dedicated to the preservation and exhibition of cartoon art in San Francisco. The Web site includes a thorough listing of links to other comic organizations, publishers, conventions, associations, etc. - http://www.cartoonart.org

Comic Book Websites – A personal website with comprehensive links to comic book, character, history, and resource sites. - http://www.dereksantos.com/comicpage

ComicsResearch.org – Comprehensive resource for locating research on comics, including genres, historical surveys, critical research and publications, as well as collections of comics locatable by artist. - http://www.comicsresearch.org

International Museum of Cartoon Art - http://www.cartoon.org

K Chronicles – Website for Keith Knight's comic strip The K Chronicles, a semi-autobiographical comic strip. http://www.kchronicles.com

WEB SITES (continued)

Marginal Prophets – The website for *The Marginal Prophets*, the musical group to which Keith Knight belongs. - http://www.marginalprophets.com

Museum of Comic and Cartoon Art – http://www.moccany.org

New York City Comic Book Museum - http://www.nyccomicbookmuseum.org

Ninth Art – An on-line journal about cartooning and comic art, including interviews, essays, editorials, and reviews. - http://www.ninthart.com. A complete transcript of the interview with Keith Knight see - http://www.ninthart.com/display.php?article=582

Ohio State University Cartoon Research Library - http://www.lib.ohio-state.edu/cgaweb

Society of Illustrators - http://www.societyillustrators.org

Speak Out: Institute for Democratic Education and Culture – The country's only national not-for-profit organization promoting progressive speakers and artists - http://www.speakersandartists.org including Keith Knight http://www.speakersandartists.org/People/KeithKnight.html

Words & Pictures Museum - http://www.wordsandpictures.org

Youth Radio – A program located in Berkeley that trains young people to develop their own journalistic voice by researching, producing, and recording their own stories, news items, and interviews. To read the transcript of Keith Knight's interview with Youth Radio's Victor Vazquez see - http://www.youthradio.org/books/001122_keef.shtml

COMIC CONVENTIONS

Dragon*Con, Atlanta, Georgia - http://www.dragoncon.org

International Comic-Con, San Diego, California - http://www.comic-con.org

MoCCA Art Festival, New York, New York - http://www.moccany.org/events-festival-03.html

Supercon, Santa Clara, California – http://www.super-con.com

Comic Book Conventions listing Web site - http://www.comicbookconventions.com

Cartoonist Keith Knight selling his books at the International Comic-Con Convention. Still image from SPARK story, 2003.

BAY AREA FIELD TRIPS

The Cartoon Art Museum – 655 Mission Street, San Francisco, CA 94105. Phone: 415/CAR-TOON, (415/227-8666). - http://www.cartoonart.org

San Francisco State University offers courses and classes on the comic novel in history (English Department), animation (Cinema and College of Extended Learning), computer animation design (Design). – http://www.sfsu.edu

California College of Arts and Crafts offers courses and classes in cartooning and animation. - http://www.ccac-art.edu.

SECTION III – VOCABULARY

DISCIPLINE-BASED VOCABULARY AND CONCEPTS IN THE SPARK STORY

Alternative Comics
Comic strips and cartoons that are different from conventional comics, their viewpoint and style of expression may fall outside the established cultural or social system

Anthology
A collection of selected literary pieces or works of art or music, in this case, of a single artist

Autobiographical
A biography of a person narrated by him or herself; *semi-autobiographical-* a story based at least partially on the author's/artist's own life or experience

Cartoon
A drawing intended to satirize, caricature or be humorous

Comic Strip
A group of cartoons usually placed within boxes in a narrative sequence

Comic-Con
The largest comic book convention in the country, held in San Diego

Embedded Cartoonist
A cartoonist placed with soldiers at the front line of battle to record the events first hand, as was done with news reporters during the war in Iraq

Exhibit
A public display of an artist's work, usually in a special venue such as a gallery or museum

Hip-Hop
A subculture of inner city youth incorporating unique styles of music, dance, fashion, and art

Political Cartoon
A cartoon intended to satirize political figures or issues

Recognition
Formal acknowledgement or special notice or attention given to an artist

Satire
A work of art or literature which utilize sarcasm and wit to expose and discredit individuals or ideas with whom the author disagrees or finds foolish

Single Panel Cartoon
A cartoon whose complete idea can be conveyed in one picture, with or without a caption, placed within a single panel or box

Social Commentary
Cartoons that satirize the interactions of people, places, and events of a particular society

Speech Balloon
A balloon or cloud-shaped device containing words that a cartoonist uses to indicate what a character is saying

Syndicate
A group of newspapers under one management or leadership

Syndication
To sell a cartoon to a syndicate or for publication in many newspapers or periodicals at once

Thought Balloon
A balloon or cloud-shaped device containing words or pictures that a cartoonist utilizes to indicate what a character is thinking

Zine (colloquial)
A small, usually self-published periodical of interest to a limited group of readers

SECTION IV – ENGAGING WITH SPARK

STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

Talking about Comics

Play the SPARK episode on Keith Knight and pause the video or DVD on the comic strips. Ask students to describe the comic strip – the style(s), use of language, issues addressed and the types of characters developed

Divide students into small working groups to discuss the following ideas:
- What subjects seem to be important to Keith Knight?
- How are Keith Knight's ideas different from those of mainstream comics, such as *Peanuts*, *Doonesbury*, *For Better or Worse*, and *Calvin and Hobbes*?
- How would you describe his drawing style? Does it look like other cartoons you have seen, such as Marvel Comics, Anime, or The Simpsons? How is it different?
- How would you define "alternative comics"?
- What are some examples of mainstream comics?
- Keith Knight's drawings aren't realistic, but do you think that he gets his point(s) across? What do you like (or not like) about his drawings?

Bring the groups together to discuss the ideas and then ask students to write a 600-word review of Keith Knight's comics, drawing upon the discussion.

SPARKLER:
＊ Talk about other types of alternative art? What kinds of music or fashion do students like? How are these similar to alternative comics? What is it about these other types of alternative art that appeals?

Analyzing Cartoons – The Structures of Words and Pictures

Show students examples of single panel and strips, including Keith Knight's *K Chronicles* and *(th)ink* (see Resources section). Brainstorm the differences between the two styles, listing the characteristics for each one on the board. How are they different?

Consider the images in the cartoons. How are they drawn? How do the compositions in the frames communicate different ideas, independently from the words? To get students to articulate these concepts, ask them to describe the panels visually, naming the objects, people, and places in the frames, as well as the action(s) conveyed.

Following the discussion of the drawings, talk about the speech and thought balloons. When do cartoonists use a thought balloon? When do they use a speech balloon? What are the differences? Looking at cartoons with a variety of speech and thought balloons, ask students to explain why the artist chose one type over the other in a particular panel? How would the meaning of the panel change if a thought balloon became a speech balloon, and vice versa?

SPARKLER:
＊ Older students can explore the concept of point of view (POV) in comics. Identify Keith Knight's POV and point out how it is expressed in words and imagery.

RELATED STANDARDS
VISUAL ARTS
Kindergarten
CONNECTIONS, RELATIONS & APPLICATIONS -
CAREER & CAREER-RELATED SKILLS
5.4 Discuss the various works of art (e.g., ceramics, paintings, sculpture) that artists create and the media used.

Grade 4
1.0 ARTISTIC PERCEPTION
Analyze Art Elements and Principles of Design
1.5 Describe and analyze the elements of art (color, shape/form, line, texture, space and value), emphasizing form, as they are used in works of art and found in the environment.

Political Cartoons

Referring to the *K Chronicles* or *(th)ink* cartoons of Keith Knight (see Resources section) invite students to discuss a political issue that Knight has satirized in one of his cartoons. Ask students how a cartoonist might come up with ideas for a political cartoon? Where does s/he get their issues? Television news broadcasts? Newspaper articles? Political discussions with friends?

Explore the political issues that are important to the students. How might they show how they feel about these issues with words combined with pictures? Ask them to think about how they might express an idea(s) humorously while still conveying passion and conviction?

Have students draw a single panel or comic strip political cartoon pertaining to an issue that is important to them. Brainstorm locations or situations that are close to their daily experience, such as the food in the school cafeteria, the teacher's homework policy, or any recent social event? Invite them each to develop a political cartoon about this experience.

Display the cartoons around the classroom for students to enjoy.

Teaching and Learning through Comics

Using the resources provided in this Guide, and other comics found in newspapers, newsstands, or on the Internet, consider a few examples of comics published about a single issue (such as women's suffrage, the Civil War, or slavery), historical events or scientific concepts. As a group, talk about how to "read" a comic, identifying the attitudes and beliefs of the artist and the audience at the time. Consider exaggerated features, language, and vocabulary.

Ask students to compare a comic and a textbook description about a particular topic or idea (such as oxidation, the Big Bang Theory). Discuss how comics tell stories (narratives). How do the different sources convey information? Ask students which form they prefer and why?

Challenge students, especially 9-12th grades, to write an extended essay or research project about a particular comic artist or a historical issue related through comics.

Autobiography

Ask students to draw a simple cartoon self-portrait. Point out that it doesn't have to look like them in a realistic way, but like cartoonist Keith Knight's drawings of himself, they can have a humorous, exaggerated resemblance to themselves. If students have difficulty with the idea of drawing themselves they can instead create an original character that represents them, (similar to creating an actor to play them in their movie).

Next ask students to create a comic strip using this character to detail a personal experience to which they feel others may relate. Remind them how important it is to maintain a comprehensible sequence, and to supply enough narration or dialogue for their cartoon so it can be understood by a complete stranger reading it for the first time.

Starting points for students who might have difficulty coming up with ideas might include drawing cartoons about: The best day of your life? When were you really happy, mad, or embarrassed? If you had one wish, what would it be? How do you see yourself in 20 years? What are your favorite things in the universe?

It may be useful to point out that cartoon artists such as Keith Knight, as well as comedians and other humorists often find humor in moments that seem negative or "bad." Challenge students to make a list of a few funny ideas. If they find this difficult, suggest a few things that they have complained about of late.

SPARKLER:

✳ Why do we often find unpleasant things to be so humorous? What is funny about the classic slapstick of someone slipping on a banana peel or Keith Knight's cartoon about the government's handling of September 11th?

For more information about SPARK and its educational content, including the Visual & Performing Arts Standards, visit the Web site at http://www.kqed.org/spark/education.

For more information about the California Visual & Performing Arts Standards, visit the California Department of Education Web site at http://www.cde.ca.gov/ci/

SPARKed
SPARK in Education

EDUCATOR GUIDE

Story Theme: Works on Paper
Subject: Enrique Chagoya
Discipline: Visual Arts

Enrique Chagoya works on a
print at Trillium Press.
Still image from SPARK
story, February 2004.

EPISODE THEME

Works on Paper

SUBJECT

Enrique Chagoya

GRADE RANGES

K-12 & Post-secondary

CURRICULUM CONNECTIONS

Visual Arts, Science, and Social Science

OBJECTIVE

To introduce students to the methods and history of print making and political satire as vehicles for creative expression and to instigate social change

STORY SYNOPSIS

Mexican-born Enrique Chagoya is one of America's best-known printmakers, an artist whose work takes aim at establishment religion and politics, always with a healthy dose of humor. Now on the faculty at Stanford Univesity, Enrique juxtaposes potent images and icons from different eras -- from Pre-Columbia codices to Minnie Mouse -- in works that are designed to both provoke and amuse. SPARK goes into the studio with Enrique as he tests an entirely new form of printmaking in a work entitled "St. George and the Dragon," his take on the presidency of George W. Bush.

INSTRUCTIONAL OBJECTIVES

To introduce printmaking as a form of expression
To illustrate the presence and use of printmaking
To learn to "read" prints
To understand the significance of the work of Enrique Chagoya with regards to art making in general and art with social/political messages in particular

INSTRUCTIONAL STRATEGIES

Individual student writings and research
Individual and group exercises
Group discussion
Teacher facilitated investigation and discussion
Field trips to museums and galleries

EQUIPMENT NEEDED

SPARK story "Paper Trail" about Enrique Chagoya on DVD or VHS with related equipment
Computer with Internet access, navigation software, speakers and a sounds card, and color printer

MATERIALS NEEDED

Access to libraries with up-to-date collections of periodicals, books, and research papers
Pencils, pens, and paper

INTELLIGENCES ADDRESSED

Intrapersonal - awareness of one's own feelings, emotions, goals, motivations
Visual-Spatial - the ability to manipulate and create mental images to solve problems
Bodily-Kinesthetic - the ability to use one's mind to control one's bodily movements
Logical-Mathematical - the ability to detect patterns, reason deductively, think logically

> ✳ See more information on Multiple Intelligences at www.kqed.org/spark/education.
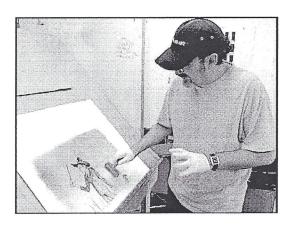
SECTION II – CONTENT & CONTEXT

CONTENT OVERVIEW

In his prints, drawings, and other works on paper, Mexican-American artist Enrique Chagoya appropriates and reorganizes images taken from the American mass media, Mexican folk art, and religious sources, using them to create biting and often very humorous political and social satire. The SPARK story "Paper Trail" follows Chagoya as he works on a new series of satirical prints aimed at George W. Bush, entitled Saint George and the Dragon. With the series, Chagoya experiments with new printing techniques, aided by master printmaker David Salgado.

Born in Mexico City, Chagoya credits the Indian nurse that helped raise him with his first exposure to the culture and history of the Mexican indigenous peoples. He earned a bachelor's degree in political economics at the Universidad Nacional Autónoma de Mexico in Mexico City in 1975. As a student, he worked on several rural development projects, which helped cement his interest in political and social activism. In 1977, Chagoya immigrated to the United States, where he worked as a free-lance illustrator and graphic designer, sometimes in the service of farm laborers in Texas. In 1984 he graduated with a BFA from the San Francisco Art Institute before going on to complete an MA and an MFA at the University of California at Berkeley. Chagoya worked as director of Galeria de la Raza, helping to establish the gallery as San Francisco's premiere venue for Chicano art. Since 1995 Chagoya has been teaching printmaking at Stanford University.

Chagoya uses his work to critique the manner in which history has traditionally been written by those nations that have dominated and colonized others. He calls this practice "reverse anthropology," since he intends to overturn the direction of influence in Western art. For centuries, Western artists have mined folk and indigenous cultural production to use in their own work--Pablo Picasso incorporated African tribal masks he saw at the Trocadero

Museum in Paris to develop the Cubist style; British sculptor Henry Moore turned to Aztec sculpture as an influence in his modernist bronzes; and American architect Frank Lloyd Wright used forms derived from Mayan structures in his own designs. Each of these artists appropriated these forms but removed them from their original context, recasting them in terms of the development of Western high art. In his work, Chagoya reverses this process, using images from the dominant American culture, but putting them within the context of an indigenous or third world perspective.

Artist Enrique Chagoya rolls ink onto a new print at Trillium Press studios. Still image from SPARK story, February 2004.

In Chagoya's work, images from a wide spectrum of sources--including children's cartoons, superhero comics, Mexican folk art, Catholic imagery, Cuban revolutionary propaganda, and the American news media--collide and recombine to form works that are often confusing, humorous, or, at times, disturbing. As source material for his work, Chagoya keeps a large library of books, magazines, comics, and assorted ephemera that contain images that the artist carefully transcribes in his drawings and prints. One of the first works that Chagoya produced in this method was a cycle of prints based on Francisco de Goya's 1815 series The Disasters of War, which

chronicled the atrocities of the Peninsular War of 1807 to 1814, a bloody Napolean led campaign against Portugal. In one of these, Goya etched a misanthropic old man with black bat wings--an angel of death--cynically entering the names of the dead into an accounting ledger. In Chagoya's version from the mid-1980s, the artist copied the print except for one important detail--he replaced the death angel's head with that of Ronald Reagan.

There is a certain kind of ambivalence to American culture too, in Chagoya's work, which also seems to marvel at and revel in the diversity of the United States. His work reflects a world where, as Chagoya notes, "all cultures meet and mix in the richest ways, creating the most fertile ground for the arts ever imagined." Chagoya's complex and colorful prints often reflect this melding and mixing of cultures and influence, ripe with potential for new expressions.

THE BIG PICTURE

From The Mexican Revolution To El Movimiento - Enrique Chagoya's work participates in a long tradition of Mexican and Mexican-American political and social satire that reaches as far back as the period preceding the Mexican Revolution of 1910. Working around the turn of the century, the popular printmaker José Guadalupe Posada published his many satirical drawings and caricatures in the penny presses of the day. He also produced prints that were cheaply and easily made into flyers for wide distribution, such as Calavera Revolucionaria from 1910. Though not considered a revolutionary, Posada is credited with developing a style capable of expressing the concerns and viewpoints of the Mexican peasants who were the chief participants in the uprisings that began the revolution.

José Guadalupe Posada,
Calavera Revolucionaria,
circa 1910. Broadside
printed on newsprint.

Though at the time of Posada's death in 1913 he was considered little more than a simple illustrator, his work was rediscovered and sometimes appropriated by the artists associated with the Mexican Renaissance, which began in the 1920s and carried on into the 1940s. These artists recognized in Posada a style that was sophisticated and readily legible, capable of widely disseminating strong political and social messages to a wide audience. Posada's work became an important touchstone for the highly politicized Muralistas--Diego Rivera, Jose Orozco, and David Alfaro Siqueiros--who were the most noted outcome of Mexican Renaissance. Like Posada, whose prints, published in popular papers, constituted a kind of public art, the Muralistas were intent on telling the history of the Mexican people in a manner that would be available to the masses. The politically uncompromising murals that these artists made in both Mexico and the United States were often centers of controversy and targets of censorship.

The Muralistas formed a crucial bridge from Mexican politically-directed art to Mexican-American activist art. The murals that Rivera, Siqueiros and others made in the United States had a profound influence on a new generation of Mexican-American artists coming of age in the midst of the political and social upheavals of the 1960s. In an effort to gain political recognition and to make social advances, the Chicano Movement, commonly referred to as 'El Movimiento' came into being. Based primarily in California and the American Southwest, the Chicano Movement associated itself with the causes of many progressive and radical youth groups of the 1960s, including Students for a Democratic Society (SDS), the Black Panthers, and the Women's Liberation Front. Chicano artists and activists turned to historical precedents as well as contemporary radical artistic movements to create a new, politico-aesthetic sensibility. From its inception, El Movimiento aligned itself with the central social causes of the era, including labor leader César Chávez's movement to unionize itinerant farm workers. Chicano artists produced posters and eventually designed the eagle logo of what was to become Chávez's United Farm Workers.

As with Mexican and Mexican-American activist art, Chicano art generally uses public and easily circulated forms, including prints, posters, and

murals, but expanded to include performance, music, film, conceptual art, and installation art as a means of pushing the boundaries of Chicano cultural production and reaching a wider audience. Among the first works ascribed to El Movimiento were the productions of Luis Valdez's Teatro Campesino, mostly political plays organized and produced by and for farm workers. Throughout its history El Movimiento has remained closely linked to the cause of Latino farm workers.

Chicano art saw its radical, urban expression in the work of several artists clustered in and around East Los Angeles, who sought to draw attention to and protest the repression and subjugation of Mexican-Americans in barrio neighborhoods. In the early 1970s, Harry Gamboa Jr., Patssi Valdez, Willie Herron, and an artist called Gronk formed the artistic collective Asco, meaning "nausea" in Spanish. Spurred on by a series of police brutalities that culminated in August of 1970 with the murder of Chicano journalist Rubén Salazar (working for the Los Angeles Times), Asco saw its work as an appropriate response to the oppression that its members faced on a daily basis as young Chicanos. In a gesture of protest against the total lack of Chicano artists represented in the Los Angeles County Museum of Art, Asco produced its first work as a collective in 1972 by spray painting the names of the group's members on the museum's walls. Asco later produced surrealist performances such as The First Supper (After a Riot) on a median in the middle of Whittier Boulevard during rush hour traffic. The piece reorganized an often-painted religious subject, the Last Supper of Christ and the Apostles, in terms of contemporary political realities.

The Chicano Movement also made inroads into popular American culture in the late 1960s and 1970s, primarily through new musical forms. In the Bay Area and Los Angeles, many rock bands, such as Santana, Malo, Azteca, and El Chicano crafted a sound that fused 60s psychedelic rock n' roll with Latin rhythms and instruments. Many of these bands enjoyed popular and critical acclaim and helped to create an awareness of Chicano culture across the country and around the world.

RESOURCES – TEXTS

Berdecio, Roberto and Stanley Appelbaum. Posada's Popular Mexican Prints. New York: Dover Publications, 1972.

Carrillo, Rafael A. Posada and Mexican Engraving: From the Famous Engraver of Popular Themes to Contemporary Artists. Mexico City: Panorama Editorial, 1980.

Chagoya, Enrique. Enrique Chagoya: When Paradise Arrived [exhibtion catalogue]. New York: Alternative Museum, 1989.

Charlot, Jean. The Mexican Mural Renaissance: 1920-1925. New Haven: Yale University Press, 1967.
Cotez, Carlos, ed. Viva Posada!: A Salute to the Great Printmaker of the Mexican Revolution. Chicago: Charles H. Kerr, 2002.

Folgarait, Leonard. Mural Painting and Social Revolution in Mexico, 1920-1940: Art of the New Order. Cambridge: Cambridge University Press, 1998.

Frank, Patrick. Posada's Broadsheets: Mexican Popular Imagery, 1890-1910. Albuquerque: University of New Mexico Press, 1998.

Gomez-Peña, Guillermo and Enrique Chagoya. Friendly Cannibals. San Francisco: Artspace Books, 1996.

Gomez-Peña, Guillermo, Enrique Chagoya, and Felicia Rice. Codex Espangliensis: from Columbus to the Border Patrol. San Francisco: City Lights Books, 2000.

Griswold Del Castillo, Richard, Teresa McKenna, and Yvonne Yarbro-Bejarano, eds. Chicano Art: Resistance and Affirmation, 1965-1985. Los Angeles: Wright Art Gallery, UCLA, 1991.

Rochfort, Desmond. The Mexican Muralists: Orozco, Rivera, Siqueiros. San Francisco: Chronicle Books, 1998.

Rothenstein, Julian, ed. Posada, Messenger of Mortality. London: Redstone Press, 1989.

RESOURCES - WEB SITES

CEMA – The California Ethnic and Multicultural Archives – A project at the University of California at Santa Barbara, featuring a helpful resource guide to Chicano art.
http://cemaweb.library.ucsb.edu/chicanoArt.html

Chicano-Art – A Web site dedicated to Chicano art and culture. - http://www.chicano-art-life.com/index.html

Connecticut College Westmore Print Collection – Great collection of etchings, woodcuts, and engravings viewable on-line.
http://camel.conncoll.edu/visual

Diego Rivera – A virtual Diego Rivera Web museum. - http://www.diegorivera.com/index.php

E-Library – A detailed article about Mexican printmaker and satirist Jose Guadalupe Posada.
http://elibrary.unm.edu/posada/artist.html

MexConnect - A timeline of Mexican history with links to pages on specific periods and events.
http://www.mexconnect.com/mex_/history.html

National Museum of American Art – Web pages dedicated to monotype prints, including many examples and an explanation of technique.
http://nmaa-ryder.si.edu/collections/exhibits/monotypes/index.html

Palomares - Web site dedicated the Mexican printmaker and satirist Jose Guadalupe Posada.
http://muertos.palomar.edu/posdad.htm#English

Stanford University – Enrique Chagoya's page on the Stanford University Art Department's Web site.
http://www.stanford.edu/dept/art/people/bios/chagoya.html and an interview for the newspaper - http://www.stanford.edu/dept/news/stanfordtoday/ed/9701/9701fea501.shtml

University of Kansas, Max Kade-Erich H. Markel Department of Graphic Arts, Spencer Museum, Print Room – An invaluable Web site dedicated to the history of the print and graphic communications, including many viewable images, explanations of techniques, vocabulary, and resources.
http://www.ukans.edu/~sma/prints.html

BAY AREA FIELD TRIPS

Asian Art Museum (SF)
Selection of prints from different Asian artists working in a variety of printmaking traditions. - http://www.asianart.org

California Historical Society (SF)
Features a variety of prints detailing the history of the state as well as the development of the medium. - http://www.calhist.org.

Fine Arts Museums of San Francisco (SF)
The Legion of Honor has one of the largest collections of prints and drawings in the country. Web site offers access to the ImageBase of images from the collections of both museums, including prints by Posada. - http://www.thinker.org/legion/index.html

Crown Point Press (SF)
Press specializing in artist's prints. Web site features a full explanation intaglio, engraving, drypoint, etching, aquatint, and photogravure.- http://www.crownpoint.com/html/home.html

Galeria de la Raza (SF) - Latino art gallery.
http://www.galeriadelaraza.org

Mexican Museum of San Francisco – Art, education, and resources on the art and culture of Mexico and other Latino artists. - http://www.mexicanmuseum.org

San Francisco Museum of Modern Art
Featuring exhibitions from the permanent collection as well as a range of visiting exhibitions of all types of modern art by artists from all over the world. - http://www.sfmoma.org

San Jose Museum of Art (San Jose)
Featuring exhibitions from the permanent collection as well as a range of visiting exhibitions of all types of 19th and 20th century art. - http://www.sjmusart.org.

The Oakland Museum of California (Oakland)
Exhibitions from the permanent collection as well as a range of fine art and history exhibitions. - http://www.museumca.org.

Trillium Press
A collaborative located in Brisbane, California specializing new and traditional printmaking. - http://www.trilliumpress.com

SECTION III – VOCABULARY

Anthropology
The scientific study of the origin, the behavior, and the physical, social, and cultural development of human beings

Appropriation
The act of taking possession of something for oneself, usually without permission

Biting
Cutting, sarcastic, or caustic

Cannibalize
To draw on as a major source

Dialectic
The contradiction between two conflicting forces viewed as the determining factor in their continuing interaction

Fervent
Having or showing great passion or zeal

Humble
Lowly in station, unpretentious

Irony
An expression marked by a deliberate contrast between apparent and intended meaning.

Juxtapose
To place side by side, especially for comparison or contrast

Misinterpret
To understand inaccurately

Misrepresent
To make an incorrect or untrue characterization

Pointed
Obviously directed at or making reference to a particular person or thing

Ponderous
Oppressively or unpleasantly dull

Prolific
Producing abundant works or results

Satire
Irony, sarcasm, or caustic wit used to attack or expose folly, vice, corruption, or stupidity

Stereotype
A conventional, formulaic, and oversimplified conception, opinion, or image

Tenured
Appointed for life and not subject to dismissal except for a grave misconduct or crime

Unrest
An uneasy or troubled condition

SECTION IV – ENGAGING WITH SPARK

STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

Looking at Prints

Start a conversation with students about printmaking. Ask students to name different types of printmaking (such as woodblock prints, monoprints, etchings, iris prints, etc.), writing a list on the board. Then brainstorm specific examples of printmakers known by the group to illustrate each type. For each painter named, ask students about the work they have seen and where they saw it. Have they seen examples recently and are there good examples of each type in galleries they know in the Bay Area? Encourage students to visit the galleries and look for examples of each category listed.

Pause the video on each print as it is shown. Invite students to examine each piece and, working in small groups, to discuss what words come to mind when looking at the prints? Study each print and think about the initial impact. Look for patterns of lines, composition, characters, and colors.

Looking closely at one work, ask students to describe in writing exactly what they see. Is Chagoya's hand visible in the print as in an original? Identify and describe the different elements that comprise the piece: the characters, background, lines, colors, shapes, textures, spaces, etc.

What feelings or moods do the prints evoke? Discuss how the different visual characteristics express different attitudes, moods, and/or emotions. How are these expressed? Ask students to describe the colors and/or shades and how they are used?

Ask students to write 500 words about one of the works using their descriptions. This activity can be expanded by inviting students to draw comparisons between a Chagoya print and a painting by another similar artist, such as Rivera or Posada, or by a very different artist, such as Eduard Manet or Vincent Van Gogh, Romare Bearden, etc.

RELATED STANDARDS
VISUAL ARTS
Grade 8
3.0 HISTORICAL AND CULTURAL CONTEXT
3.1 Examine and describe or report on the role of a work of art created to make a social comment or protest social conditions.

Grades 9-12 Proficient
ARTISTIC PERCEPTION
1.4 Analyze and describe how the composition of a work of art is affected by the use of a particular principle of design.
1.5 Analyze the material used by a given artist and describe how its use influences the meaning of the work.

RELATED STANDARDS
SOCIAL SCIENCE
Grade 12
    Principals of American Democracy
    12.2 Students evaluate and take and defend positions on the scope and limits of rights and obligations as democratic citizens, the relationships among them, and how they are secured.
    1. Discuss the meaning and importance of each of the rights guaranteed under the Bill of Rights and how each is secured (e.g., freedom of religion, speech, press, assembly, petition, privacy).

Printmaking

Discuss the fact that art works play many roles in the world, including illustrating ideas, recording history, documenting people, places and things, raising spirits, inspiring change, and making statements or calling for change.

Examine a number of Chagoya works on the Internet or in a book, discussing how students "read" the prints, including their message and how they communicate. What are the symbols used? Who is the message(s) for?

Challenge students to create their own print addressing a social topic. Begin by brainstorming as a group for possible themes or topics. Incite conversation about issues related to school, the student culture, or the in the world at large about which students feel strongly. Begin by brainstorming a list of objects, individuals, and words or slogans that would communicate about the issue(s).

Once these are identified on the board, make a list of styles, colors, objects, textures, and/or locations that relate to the characters/words. What places, imagery, and styles are appropriate for the work? The concept of irony can also be discussed, with emphasis on how students could use irony in composing their pieces. For instance, how might two contrasting elements be used to call viewer's attention to the difference? For instance, if making an image addressing homelessness and street life, using bright cheery colors, or soft, gentle pastels would contrast with the actual environment. What effect would this have? Ask students to articulate their goals before beginning work.

Once each student has an idea, ask them to draw out the idea in pen and paper first. Explain to students the process of making monoprints. In a monoprint, ink is transferred to a piece of paper from a flat surface.

The following supplies will be needed:
- Images of Chagoya's works
- 2-3 sheets of 18" x 12" large paper per student
- Flat surface or desk top
- Water-based paint or printing inks
- Spoons or other object to burnish prints
- Pencils, sticks, cotton swabs, paint brushes, rollers

Prepare a surface (piece of Masonite, Plexiglas, etc.) by rolling water-based ink or paint with a roller.

By drawing their image in the ink on the surface students will be able to create pictures that will transfer to a piece of paper. Demonstrate the types of tools that can make the marks, such as fingers, pencils, twigs, pins, etc.

When the drawing is complete, each student should place a piece of paper on the inked surface and rub in a circular motion. This is called burnishing and it will give create an evenly transferred print. Finally, students can pull their print up by lifting one edge and pulling the entire print off the surface. Prints should dry fully before being touched or worked upon.

Additional prints can be made from the same surface called "ghost prints." Students may want to make additional marks on the surface then repeat the steps.

Once dried, the prints can be embellished with writing or collage, painted, re-inked, or just signed.

RELATED STANDARDS
VISUAL ARTS
Grade 6
2.0 CREATIVE EXPRESSION
Skills, Processes, Materials, and Tools
2.1 Use various observational drawing skills to depict a variety of subject matter.
2.2 Apply the rules of two-point perspective in creating a thematic work of art.

Grade 8
2.0 CREATIVE EXPRESSION
Skills, Processes, Materials, and Tools
2.1 Demonstrate an increased knowledge of technical skills in using more complex two-dimensional art media and processes (e.g., printing press, silk screening, computer graphics software).

Grades 9-12 Proficient
2.0 CREATIVE EXPRESSION
2.1 Solve a visual arts problem that involves the effective use of the elements of art and the principles of design.

Making Statements
Invite students to consider the tradition of printmaking and how it the art form has been used to make social statements. Used for centuries for many purposes, prints can be used for images of people, places, and things, to make social comment or protest works (such as cartoons, posters, prints, etc.) and to spread messages or propaganda. Printmaking is relatively inexpensive and can be a fast way to make imagery that is immediately responsive to current events.

Describe the concept of printmaking in relation to Chagoya's images. What traits are unique to printmaking? How do the figures relate to the

background? How would you describe Chagoya's approach to perspective and composition? What is Chagoya's style? Does it evoke or resemble other images by other artists? Who can understand Chagoya's works - for whom are they intended? Are there characteristics and effects possible in prints that are not possible in other forms of visual art? If so, what are they and how do they function in prints?

Compare the prints of Chagoya to the prints of another printmaker, such as Posada or Goya. What are the similarities and differences in style, type and quality of reproduction, imagery, and distribution? What do these differences and/or similarities say about the change in attitudes towards printmaking and satirical imagery?

For more information about SPARK and its educational content, including the Visual & Performing Arts Standards, visit the Web site at http://www.kqed.org/spark/education.

For more information about the California Visual & Performing Arts Standards, visit the CA Dept. of Education at http://www.cde.ca.gov/be/st/ss/index.asp.

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SPARK in Education

EDUCATOR GUIDE

Story Theme: The Bleeding Edge
Subject: Loren Chasse
Discipline: Sound Art

Sound artist Loren Chasse recording "found" sounds.
Still image from SPARK story, July 2004.

EPISODE THEME

The Bleeding Edge

SUBJECT

Loren Chasse

GRADE RANGES

K-12 & Post-secondary

CURRICULUM CONNECTIONS

Music, Science & Language Arts

OBJECTIVE

To introduce students to sound art as an expressive medium through the work of sound artist Loren Chasse

STORY SYNOPSIS

Loren Chasse activates the sounds of nature and architecture. A sound artist active in both solo and ensemble projects, Chasse seeks out unusual acoustic environments in which to record unique and unlikely sounds. SPARK follows Chasse as he hunts for interesting sources and teaches a class of students about fundamentals of sound.

INSTRUCTIONAL STRATEGIES

Group oral discussion, review and analysis, including peer review and aesthetic valuing as a group
Teacher-guided instruction, including demonstration and guidance
Hands-on individual projects in which students work independently
Hands-on group projects in which students assist and support one another
Critical reflection on personal expressions and how they are seen and received by others

INSTRUCTIONAL OBJECTIVES

To introduce students to sound art
To provide context for the understanding of sound art in relation to other forms of art and music
To inspire students to experiment with sound for expressive means

EQUIPMENT NEEDED

SPARK story about sound artist Loren Chasse on DVD or VHS, TV, and appropriate player
Computer with Internet access, navigation software, speakers and a sounds card, printer
Cassette player, CD player, or computer audio program

MATERIALS NEEDED

Access to libraries with up-to-date collections of periodicals, books, and research papers
Pencils, pens, and paper

INTELLIGENCES ADDRESSED

Bodily-Kinesthetic - control of one's own body, control in handling objects
Interpersonal - awareness of others' feelings, emotions, goals, motivations
Intrapersonal - awareness of one's own feelings, emotions, goals, motivations
Spatial - ability to manipulate and create mental images in order to solve problems
Logical-Mathematical - ability to detect patterns, reason deductively, think logically

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❋ See more information on Multiple Intelligences at www.kqed.org/spark/education.

SECTION II – CONTENT/CONTEXT

CONTENT OVERVIEW

Loren Chasse activates the sounds of nature and architecture. A sound artist active in both solo and ensemble projects, Chasse seeks out unusual acoustic environments in which to record unique and unlikely sounds. In "The Bleeding Edge, " Spark follows Chasse as he hunts for interesting sources and teaches a class of students about sound.

Loren Chasse and students from the Julia Morgan Center for the Arts in Berkeley, CA. Still image from SPARK story, August, 2003.

Chasse works like a visual artist, creating a palette of unique and interesting sounds from the natural world to create sonic landscapes. In an effort to find strange and evocative sounds, Chasse explores unlikely sources, including industrial ruins and natural environments, using the site as both instrument and studio. With the aid of a microphone and MD recorder, Chasse is able to collect the sounds of these places for later use in his compositions.

At the heart of Chasse's work is an interest in and willingness to listen. He is continuously drawn to seek new acoustic possibilities beyond those of traditional musical forms and instruments. He credits his work with young people for helping him to recognize the importance of listening, a valuable

lesson that he passes on to his students as a teacher in the San Francisco Unified School District. Spark follows Chasse and a group of young people from the Julia Morgan Center for the Arts's summer camp as they take a "listening hike"-- searching for and exploring of the sounds of the environment.

Chasse has completed many sounds projects and boasts a discography of over twenty recordings as a solo artist and in collaboration with others. He has also worked with bands, such as Thuja and idBattery, adding his found sound to their music. Chasse is also the Director of Education of the sound arts collective 23five, a non-profit organization dedicated to increasing the awareness of sound in the public arena.

THE BIG PICTURE

The origin of sound art dates back to the advent of innovative visual and musical works that responded directly to the cacophony of the new urban metropolis in the early 1900s. Embracing the new modern landscape and experimenting with its accompanying mechanical noises, artists and musicians began composing and performing pieces using the sounds of industry and the urban world as their instruments.

In the late 19th century, the German Romantic style of music, with its sweeping orchestral compositions based upon the <u>diatonic</u> scale was very popular. The term diatonic refers to any scale of five tones and two semitones produced by playing the white keys of a keyboard instrument. The diatonic scale is considered important because of all possible seven note scales it has the highest number of <u>consonant intervals</u>--the highest number of tones that are pleasing to ear when played together. The most popular composers of the time, Franz Liszt and Richard Wagner, followed the rules of harmony and the diatonic scale to create consonant music, which was felt to be expressive of the beauty of nature and the romantic ideals of the period.

THE BIG PICTURE (continued)

However, by the end of the century, many artists and composers had rejected Romanticism, seeking instead to embrace the new ideas associated with modernity, at odds with the pastoral idealism of the 19th century. Musical innovations such as the advent of the 12-tone music and the idea of dissonance and atonality effectively eliminated the domination of 19th century traditions, and opened a wide field of possibilities for composers.

Arnold Schoenberg (1874-1951) was a violin-player and composer whose body of work connected post-Wagnerian musical traditions with new musical forms, and laid the groundwork for atonal music and sound art. Schoenberg's innovative compositions were quickly followed by a virtual revolution among composers throughout Europe and the United States, as musicians began to experiment with atonal music, dissonant counterpoint, and an expansion of the classical relationships that bound pitch, color, and form. The effective result of the new musical developments taking place everywhere in the early years of the 20th century was the weakening or elimination of any singular understanding of traditional functional tonality.

New innovations also came through the works of Futurists artists Filippo Marinetti and Luigi Russolo, and Dada artist Hugo Ball, all of whom made large contributions to the creation of sound art. Marinetti was a member of the Italian Futurists, a group of artists who were interested in embracing modernity in their work, exemplified in speed, industry, violence, automation, and pollution. The movement encompassed spoken word as well as visual and performing arts, and their primary focus was on expressing the dynamic and sometimes violent culture of the 20th century. In his sound poem *Zang Tumb Tumb* (1914), Marinetti imitated and glorified the sounds of the urban landscape and its machines. In 1916, Hugo Ball, a German Dada artist, read a "sound" or "simultaneous" poem at Cabaret Voltaire, an energetic performance of cacophony, including whistling, sighing, grunting, coughing, and singing. Convinced the modern language no longer held meaning thanks to irresponsible journalism, Ball sought to create "verse without words," reading the pages of his poem from three music stands standing on the three sides of the stage facing the audience.

The work of Ball and Marinetti was further explored by Luigi Russolo, another Futurist artist, who sought to capture the essence of modern urban life with a range of revolutionary musical approaches and techniques. A defining characteristic of Futurist music is the rejection of traditional instruments and their replacement with the sounds of industry—factories, railways, autos, airplanes, and other machines. Although Futurism was short-lived, during its time it had far-reaching influence on many composers and helped to foster new and experimental music.

From the end of World War II to today, more and more electronic and recorded sounds have become part of the technical musical palette, including a variety of genres of sound art and musical composition such as noise art, musique concrete, sound poetry, serialism, minimalist composition, and biofeedback, among others. Composers who used existing or found sounds, such as Edgard Varése, Henry Cowell, John Cage, and Lou Harrison soon had accumulated a vast diversity of new sources, materials, and ideas from which to compose their work. These artists further expanded the exploration of instrumentation, using both traditional and non-traditional instruments, and playing them in new ways, such as strumming, scratching, or scraping the inside of a piano and its strings. New compositional techniques were also used, such as layering multiple recorded and electronically produced sounds together to create new colors.

John Cage was one of the first artists to attach contact microphones to instruments, scratching the microphone heads, and creating electronic distortion and feedback to achieve new sounds. He also worked to take away the "rational" control of the composer, and instead, placed increased importance on the performer. To do this, Cage would present performers with a general graph or road map of the composition, giving them a range of sonic choices to make, but left the actual choices up them, so that there would always be an element of chance and unpredictability in the outcome.

THE BIG PICTURE (continued)

Most of these traditions continue today as many artists around the world such as Loren Chasse seek to create new pieces using every available technique. Further advancements in technology only increase the possibilities for composers of new and experimental music. The inclusion of natural sounds with industrial sounds in re-mixes, alternative, industrial, techno, and hip hop music help to create a rich and layered soundscape, with direct connections to the present context.

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SECTION III - RESOURCES

TEXTS

GENERAL

Art of Noises, The. Luigi Russolo, Pendragon Press, 1986.

Composing Interactive Music. Todd Winkler, MIT Press, 1988.

Electric Sound: The Past and Promise of Electronic Music. Joel Chadabe, Prentice Hall,1998.

Emplacement/Deplacement. Valérie Lamontagne and Sylvie Parent. Two articles about sound in architecture (as both "found" sound and installation art. Full text available on-line as part of the exhibition *Location/Dislocation* presented at the Media Z Lounge of the New Museum of Contemporary Art in New York in 2001. - http://www.deplacement.qc.ca/en/user.html

Experimental Music: Cage and Beyond. Michael Nyman, Cambridge University Press, 1999.

Noise, Water, Meat: A History of Sound in the Arts. Douglas Kahn, MIT Press, 1999 .

Performance Art – From Futurism to the Present. R. Goldberg, Thames and Hudson, London, 2000.

Silence. John Cage, MIT Press, 1961.

Site of Sound: of Architecture & the Ear. Brandon

LaBelle, Steve Roden, Smart Art Press, 1998.

Talking Music: Conversations with John Cage, Philip Glass, Laurie Anderson, and 5 Generations of American Experimental Composers, William Duckworth Da Capo Press, 1994.

TEXTS (continued)

PUBLISHED WRITINGS BY LOREN CHASSE

"Otic Diary/Records of Touching." The Site of Sound, Errant Bodies, Los Angeles, 1999.

"Area Sonologies/The Sonus of the Afternoon." Halana Magazine, Winter 1996.

"Shakkei Event," Resource Magazine, Spring 1996.

WEB SITES

All Music - A comprehensive database with information on bands, individual artists, music reviews, descriptions of genres such as avant-garde, movies, plus much more. - http://www.allmusic.com

Deep Wireless Radio – A celebration of radio art. - http://www.deepwireless.ca

Futurism.Org – Interesting and extensive Web site on the significance, historiography, artwork, publications, and participants of Futurism. - http://www.futurism.org.uk/futurism.htm

Loren Chasse's Web site, including a list of works, biography, approach, and performances. - http://www.23five.org/lchasse

New American Radio – A project of more than 300 commissioned or distributed work by sound artists and composer, including on-line listening capability. - http://www.somewhere.org/NAR/NAR_home.htm

Reverberant – Website by artists Iain Mott, Marc Raszewski, Jim Sosnin, and Tim Barrass exploring the physical relationship between sound and the public with sculpture, audio electronics, and video. - http://www.reverberant.com

WEB SITES (continued)

Scaruffi – Scaruffi is a massive music database containing music reviews, historical information about the history of rock music, artist profiles and a great links to all kinds of other music sites. Piero Scaruffi is a cognitive scientist who has been a visiting scholar at Harvard and Stanford Universities, has written three books on Artificial Intelligence and Theories of the Mind, published hundreds of articles on magazines, and is a member of the Cognitive Science Society. As a music critic, he has written six books on rock and roll and two books on avant-garde music. – http://www.scaruffi.com/vol5/chasse.html

Sound Art at Mass MOCA – Sound art exhibitions (ongoing) at the Museum of Contemporary Art of Massachusettes. - http://www.massmoca.org/visual_arts/sound_art.html#top

Sound Culture – The International sound art festival "focused on the creative use of sound outside of the field of music by practitioners based in the Pacific region." The site includes links to individual festival Web sites and articles on Sound Culture 96. - http://www.soundculture.org

Sound Site – Educational website about sound sponsored by IBM as part of The Sound Project, a collaboration between the Minnesota Orchestral Association and the Science Museum of Minnesota. Sound Site was created with the assistance and input of elementary school classes at the Franklin Music Magnet and the Linwood A+ Elementary Schools in Saint Paul and the Armitage and Barton Elementary Schools in Minneapolis. Site includes activities, discussions, performance, and audio files. - http://www.smm.org/sound

Sound Travels – A gateway and information site about different events, programs, and opportunities in sound art. - http://www.soundtravels.ca/soundtravels/index.html

SoundPlay –An annual event that puts sound art in context with visual art and words. - http://www.soundplay.ca/index.html

MEDIA

AUDIO
LOREN CHASSE DISCOGRAPHY
Solo Work ~
Siphon Glimmers, Unique Ancient Tavern, CD 1997.
Exfolia Motors, Unique Ancient Tavern, CD 2000.
Synthesis of Neglected Places, Unique Ancient Tavern, CD 2001.
Coelacanth (with Jim Haynes), Blessed/Cursed, CD 2001.
[l/r] (with Ray Guillette) Tumult LP, 2001.
Fantasy Apparition, S'agitarecordings, 2002.
Hedge Of Nerves, Anomalous, 2002.

Compilations ~
Trace and Zero Audio Editions CDs 1999, and 2000 remix of A Minor Forest.
"So, Were They in Some Sort of Fight?" My Pal God, CD, 1998.
"lily's remains", Halana #4 (Magazine w/CD), 1999.
Hope, Audio Editions, CD, 1998.
The Foot, Drone Records 7", 2001.

With Brandon LaBelle (with musical/sound group id Battery) ~
Lily Events, Unique Ancient Tavern CD, 1996.
Last Blue Before Black, Unique Ancient Tavern CD, 1998.
Unique Ancient Tavern, Ecstatic Yod LP, 1998.
Inferno From an Occult Diary, S.I.W.A. LP, 1999.

With musical/sound group Thuja ~
The Deer Lay Down Their Bones, Tumult, CD, 1999.
Ghost Plants, Emperor Jones, CD, 2001.
"the jewelled antler", Terrascope, compilation CD, 2001.

With the musical/sound group Blithe Sons ~
Dirt and Clouds, Jewelled Antler, CD, 2000.
Waves of Grass, Jewelled Antler, CD, 2001.
We Walk The Young Earth, Family Vineyard, 2003.

MEDIA (continued)

AUDIO

Other Suggested Listening ~

Pamela Z, *Geekspeek*, <u>Bitstreams</u>, Whitney Museum of American Art, 2001.

DJ Spooky, *ftp:>snd>*, <u>Bitstreams</u>, Whitney Museum of American Art, 2001

Pauline Oliveros, *Suiren*, <u>Deep Listening</u>, New Albion Records, 1988.

Luigi Russolo, *Risveglio di una Citta*, <u>Futurism and Dada Reviewed</u>, Les Temps Moderne.

Edgard Varèse; *Poéme Électronique*, <u>Music of Edgard Varèse</u>, Sony Music.

Karlheinz Stockhausen; *Studie II*, <u>Stockhausen (3): Elektronique Music</u>, Stockhausen Verlag; *Kontakte*.

John Cage; *Cartridge Music*, <u>John Cage: Music for Merce Cunningham</u>, Mode Records

BAY AREA FIELD TRIPS

Aquarius Records – San Francisco – Great source for experimental music as well as everything else. Address: 1055 Valencia Street, San Francisco 94110. Phone: 415/647.2272, fax 415/647.3447, and email: <u>store@aquariusrecords.org</u>. Web site: <u>http://www.aquariusrecords.org</u>

Bay Improviser – Web site offering links to local artists, concert schedules, music reviews, and other improvisational music resources. – <u>http:///www.bayimproviser.com</u>

Center for Contemporary Music at Mills College – Oakland – One of the country's foremost contemporary music programs, including regular performances for the public. – <u>http://www.mills.edu/academics/undergraduate/mus/center_contemporary_music.php</u>

Luggage Store Gallery Music Series – San Francisco – Experimental and improvisational music programs. - <u>http://www.luggagestoregallery.org</u>

Transbay Creative Music Calendar – Event listing for experimental, improvised, noise, electronic, free-jazz, avant-garde, modern composition, and other forms of contemporary sound in the San Francisco Bay Area. - <u>http://www.transbaycalendar.org</u>

SECTION IV – VOCABULARY

DISCIPLINE-BASED VOCABULARY & CONCEPTS IN THE SPARK STORY

Acoustic
Of or pertaining to sound, hearing, or the science of sound; a term for music not amplified electronically

Ambient Sound
A term referring to the sounds that surround or encircle any particular environment

Anarchy
The absence of any form of political authority; in music, the absence of common guidelines or cohering principle

Cacophony
Harsh, dissonant, or jarring sounds

Contact Mike
A microphone placed in direct contact with an object

Decrepit
Broken down and weakened from age or hard use

Debris
Scattered remains of something broken or in ruin

Edit
To put together different parts of a piece of music, writing, or film by cutting, splicing, and combining together to create a whole

Environment
The physical surroundings of any location

Experimental music
A term used to describe music that is highly free in form, and employs the use of non-traditional objects as instruments to create unique sounds and compositions

Evoke
To call forth, as in a memory; to bring to mind

Flanging effect
A delay effect that has been available in recording studios since at least the 1960s, described as a kind of ``whoosh" passing subtly through the sound

Incorporate
To combine or merge into one entity

Inspire
To stimulate to creativity or action

John Cage
20th century American composer who wrote many new works using avant-garde or experimental musical techniques and concepts

Listening
The act of hearing but with special attention place on comprehension of what is being spoken or played

Literacy
The ability to read and write

Manipulation
To handle or operate by skilled use of the hands

Microphone
A technical instrument used to convert acoustical waves into an electric current, that is then fed into an amplifier, recorder or broadcast transmitter.

Palette
A flat piece of wood or metal on which an artist places different colors of paint before painting

Punk Rock
A musical movement that sprang up in the 1970's, characterized by loud, hard-driving rhythms on percussion, electric guitar, and bass, and usually associated with the expression of alienation, social unrest, and anarchy

Reflected
The instance of sound, light or heat being thrown or bent back from an image

Ruins
The remains of something destroyed, decayed or disintegrated

Self-expression
The act of expressing one's own personality or emotions, as is often done through art

The "field"
In areas of study like music or anthropology, musicians and scientists go directly into the environment in which they are conducting research in order to understand it better. Sometimes stated as "going into the field," it can sometimes literally be a field or other natural environmental space, or it can be an urban or other setting as well.

Trajectory
The path of a moving particle, object, or historical development

SECTION V – ENGAGING WITH SPARK

STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

Listening to the Environment

Ask the class to sit quietly with their eyes closed for one to two minutes and listen to the ambient sounds of their immediate environment. Ask each student to note the different sounds they hear, from the faintest to the loudest. Afterwards, ask students to name the sounds they heard and make a list. Assign this same exercise for students to do at their homes, while walking to school, or at another location (such as a class, sporting event, etc).

Talk as a group with students about how much of their world they understand through hearing and listening.
Pose the following questions to develop the range of the discussion:

- How does hearing affect the rest of the senses?
- How does hearing impact and shape the way we apprehend information and process stimuli?

After discussion, invite students to undertake the listening exercise independently again (in a different location), this time paying close attention to how the sounds of the environment affected their understanding of where they were. Ask students to report back to the class about their experience.

Create a Sound Environment.

Have students create an environment of their choosing using sound effects alone. Break the class up into teams of four to six and ask each group to decide on what place they will create. Then, using only sounds (no verbal language) have the students create their environment. Suggest different locations, like a metro or train station, school bus, jungle, shipyard, factory, etc. In addition to using voice to create sounds (vocalizations), invite students to use found objects or those objects available in the classroom to create sounds, such as metal objects (spoons, paperclips), paper (crinkled, folded, torn), straws, water (dripping or running).

As one group initiates their sounds, ask all other students to close their eyes. Challenge the class to guess the environment/location. If the right technology is available, record the sounds and then play them back to the class, asking each group to evaluate their "performance."

Listening to Loren Chasse

Buy one of Loren Chasse's solo recordings (see Resources) and (after watching SPARK) play one or two selections for the class. Encourage students to allow the sounds to evoke images – let their minds wander.

Challenge students to create ideas about where they might think a sound originated.
Ask students to:

- Identify the different natural objects used to create the sounds
- Whether the sound piece conjures images of another place? A dream?
- How Chasse uses noises/sounds as means of artistic expression.
- How is sound shaped?
- How can it be described texturally?
- What are the dramatic effects of the sounds?
- Do the sounds imitate nature? Technology? Machines?

RELATED STANDARDS
MUSIC
Grade 1
5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS
Connecting and Applying What Is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers
5.1 Recognize and explain how people respond to their world through music.

Grade 3
5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS
Connections and Applications
5.1 Identify the use of similar elements in music and other art forms (e.g., form, pattern, rhythm).

Listening to Loren Chasse (continued)

As a writing assignment, have students write poems or short stories based on what they hear in the sound works, referring to the place, location, or how the sounds were recorded.

Develop this activity by using poetry, spoken word, or visual images for inspiration, and encouraging students to create a piece of experimental music or sound art, of say 15-20 notes or seconds or sounds, in response to the images they see in their minds. Remind students that despite what it sounds like, every piece of music or sound art has a beginning, middle and end, including silence, which is an important part of music.

SPARKLERS:

* What transforms sound into art? Is sound in everyday life art? Is Chasse's work "art"? Does it achieve the status of "art" because it is labeled such by the art world? Debate these issues with students.

Recording Project

Some people find it difficult to listen to new music since it doesn't resemble what they are accustomed to hearing on the radio, at concerts, music played at home, etc.

Select a Resource from this Guide and play a selection(s) for the class. Talk about how the sounds might have been recorded. Then challenge students to collect sounds from their homes or school with a recording device. Provide a list of sounds for which they could look, such as traffic noises, construction sounds, people walking, food cooking, dogs lapping water, cats purring, mail being delivered, etc. Invite students to present their collection of sounds to the class.

If a mini-disc recorder and editing software are available, try composing a longer sound collage using the students' collected samples. Alternatively, record a new piece using sounds from the classroom while students play back or recreate some of their sounds, creating a multi-layered sound experience. Play this piece back for the students and have them evaluate the piece.

Recording Project (continued)

To build on this experience, after listening to the larger piece, students could plan a second piece, making different decisions about layering and sequence based on some kind of criteria. For instance, the group decides that in the second piece only sounds must alternate from hard to soft, creating a wave or peak-and-trough effect. Or, students could decide that scratchy sounds should never follow watery sounds, etc.

Scoring Sounds (*11 or 12th grade students*)

Visit the following Web site on Edgard Varèse, a composer who described himself as "not a musician, but a worker in rhythms, frequencies and intensities." (http://www.zakros.com/mica/soundart/f02/varese.html) Listen to his sound work *Poeme Electronique*, and look at its accompanying written score. When writing scores for new music, composers had to be quite creative when scoring notes for non-traditional instruments and electronic sounds.

Suggest that students create a score for a sampling of sound art works. Using the recordings listed in the Resources section, or others available on CD or on-line, challenge students to devise their own notation system to express:

* length or duration of notes (how many seconds something takes place),
* volume,
* texture,
* other sound qualities (i.e. watery, metallic, how rocks sounds when struck, wind, etc.).

Composers often create a "key" that explains the kinds of symbols he/she is using, and what they mean. Have students create a key that describes the symbols for their different "instruments" or sounds or notes.

SPARKLERS:

* Sound Writing - Write a short essay or free verse poem describing a walk home from school or in the woods by sound - an audio journey or diary.

* In the SPARK episode, Loren demonstrates a metal bowl called a singing bowl. Once struck, the bowl rings for a very long time. Experiment with a variety of found objects in the classroom. What sorts of objects resonate longer? What sorts resonate shorter? Why? Fill the objects with water and test how sound travels through liquids. How does sound travel through solids? The air?

Discuss the concepts of dissonance and consonance. What is a dissonant sound? What is a consonant sound? Using the standard definitions for the terms from a dictionary, ask students to cite examples of each. Talk about popular attitudes towards both types of sound and how these might bias a listener.

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For more information about the California Visual & Performing Arts Standards, visit the CA Dept. of Education at http://www.cde.ca.gov/ci/

RELATED STANDARDS
MUSIC
Grade 5
4.0 AESTHETIC VALUING
Responding to, Analyzing, and Making Judgments About Works of Music
Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.
Analyze and Critically Assess
4.1 Identify and analyze differences in tempo and dynamics in contrasting music selections

Grade 8
Compose, Arrange, and Improvise.
2.5 Arrange simple pieces for voices or instruments other than those for which the pieces were written, using traditional and nontraditional sound sources, including digital/ electronic media.
2.6 Improvise melodic and rhythmic embellishments and variations in major keys.
2.7 Improvise short melodies to be performed with and without accompaniment.

Grade 9-12
2.0 CREATIVE EXPRESSION
Compose, Arrange, and Improvise
2.6 Compose music, using musical elements for expressive effect
4.0 AESTHETIC VALUING
Derive Meaning
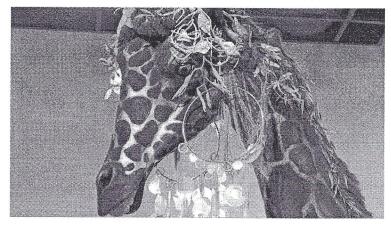4.4 Describe the means used to create images or evoke feelings and emotions in musical works from various cultures

SPARKed
SPARK in Education

EDUCATOR GUIDE

Artist/Organization: David Hevel
Discipline(s): Visual Art

Still image from SPARK story, 2007.

SECTION I - OVERVIEW

SUBJECT
David Hevel

GRADE RANGES
6th – 12th

CURRICULUM CONNECTIONS
Visual Art, Language Arts, World History

OBJECTIVE
To introduce students to the work of visual artist, David Hevel. Students will also learn about French painting styles from the 16th – 18th century, and about contemporary artists who work with the ideas of celebrity. Activities include creating subversive collages, and discussion about Americans' consumption of celebrity culture.

STORY SYNOPSIS
David Hevel comments on the notions of celebrity with his glitzy, over-the-top, life-sized animal sculptures. Take a peak inside the artists kitsch-filled studio and watch as he dismantles one exhibit in San Francisco and prepares for another in Kansas City.

INSTRUCTIONAL STRATEGIES
Hands-on group projects, in which students assist and support one another
Hands-on individual projects, in which students work independently
Group oral discussion and analysis, including peer review and aesthetic valuing
Teacher-guided instruction, including demonstration and guidance

INSTRUCTIONAL OBJECTIVES
To foster an understanding of the idea of "postproduction" in the visual arts,
To introduce students to the work of David Hevel,
To introduce students to 17th and 18th century French painting styles and the term *Orientalism,*
To analyze how historical art traditions influence contemporary art practices

EQUIPMENT NEEDED
SPARK story on David on DVD or VHS and related equipment or Internet streaming capabilities.
Computer with Internet access, navigation software, speakers and a sound card.

MATERIALS NEEDED
Access to libraries with up-to-date collections of periodicals, books, and research papers
Pencils, pens, and paper
Art supplies (optional)
Magazines, Exacto knife, glue.
Ceramics supplies (clay, glaze, kiln), Video production equipment, Photography equipment.

INTELLIGENCES ADDRESSED
Logical-Mathematical – the ability to detect patterns, reason deductively and think logically
Musical Intelligence – the capability to recognize and compose musical pitches, tones, and rhythms
Interpersonal – awareness of others' feelings, emotions, goals, motivations
Intrapersonal – awareness of one's own feelings, emotions, goals, motivations
Bodily-Kinesthetic – the ability to use one's mind to control one's bodily movements

> ✳ See more information on Multiple Intelligences at www.kqed.org/spark/education.

MEDIA MATTERS
The following Spark Video segments can be used for compare and contrast purposes:

Jason Mecier's celebrity portraits
http://www.kqed.org/arts/people/spark/profile.jsp?id=4461

Rene Garcia Jr.'s glitter paintings
http://www.kqed.org/arts/people/spark/profile.jsp?id=14701

SECTION II – CONTENT/CONTEXT

CONTENT OVERVIEW

Growing up in Missouri, David Hevel was influenced by the inevitable and distinctly American force-feeding of pop icons and television culture. Hevel worked in film/video performance, commercial illustration and painting, eventually finding his niche in sculpture. Using unique materials, Hevel creates fantastical images of animals that represent such American celebrities as supermodel Tyra Banks and pop stars, Beyoncé Knowles and Britney Spears.

David Hevel dismantling his 12-foot tall sculpture *Smile with Your Eyes,* based on supermodel Tyra Banks, 2006.

In the Spark Segment, Hevel dismantles his solo show, "Fierce," at Heather Marx Gallery in downtown San Francisco and prepares for his next exhibit, "Diva Hound Smack-Down at the Grammys," at Byron Cohen Gallery in Kansas City. Letting his conceptual imagination run wild, Hevel uses embellished dog forms to recreate a fictional fight among pop and hip-hop divas. In addition to his new body of work, Hevel simultaneously creates a new piece for the Pulse Contemporary Art Fair in Miami, representing rap artist Jay-Z as a vicious lion.

Hevel's unique form of art began when he became inexplicably infatuated with stockpiling plastic fruits and vegetables. Now, years later, he has found a way to channel his infatuation by developing a complex mixed-media operation that relies heavily on glitter, hot glue and his plethora of obsessively

collected kitsch -- including sparkling beads and butterflies, silk flowers, oversized rhinestones, and faux fur -- to embellish Styrofoam forms used by taxidermists. His work teeters precariously between grotesque and gorgeous, providing a humorous narrative that addresses the nature of Americans' excessive consumption of celebrity gossip.

David Hevel is based in Oakland, and his work has been exhibited internationally. He earned a B.F.A. from Central Missouri State University, a M.Ed. from the University of Missouri and an M.F.A. from California College of the Arts.

THE BIG PICTURE

Art critic, Nicolas Bourriaud discusses a contemporary art practice, coined "postproduction," as artists who reproduce, re-purpose, or re-mix available cultural products in a process referred to as *cultural recycling.* Similar to hip-hop artists sampling previously created music or splicing together clips of video, postproduction is the act of synthesizing disparate artifacts from our lives to create a fresh, open-ended narrative. Hoping to reveal the absurdity of American consumerism, global economy and the chaos of mass media, Hevel creates work that juxtaposes mid-American aesthetics of taxidermy and floral arrangement with the gossip, glamour and glitz of Hollywood celebrities.

Society is flooded with this detritus providing consumers with a convenient distraction from more serious issues presented by the media. Hevel uses taxidermy and faux flowers to represent the decadence and artificiality of some celebrity lifestyles.. In bringing his sculptures to life, the artist takes a snapshot of a moment in time addressing the complexity of the American experience in an entertaining fashion.

The abundance of seemingly luxurious objects in Hevel's sculptures recalls the Rococo style of art,
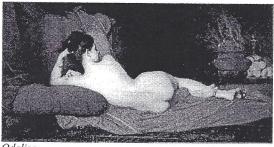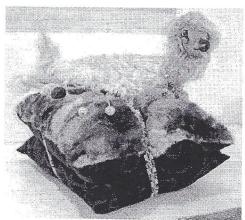
which emerged in France in the early 18th century as a continuation of the Baroque style. Opposing the darker themes and color palettes of the Baroque, the Rococo style was characterized by opulence, glorification, and playfulness. Rococo themes focused on the carefree aristocratic life; they also revolved heavily around natural environments. In the mid-late 18th century, Rococo was replaced by the Neoclassic style.

Hevel's "Celebrity Babies" digital photo series comments on the objectification of the children of Hollywood stars. The animal's poses in the series are reminiscent of the Odalisque figures used by 19th century French Neoclassical painters such as Ingres. Odalisque refers to the image of a female slave or chambermaids who, at the time, were the only types of women who could be represented nude in paintings. In Western culture during the 19th century, odalisques became common fantasy figures in the artistic movement known as Orientalism, and were featured in many erotic paintings from that era.

Contemporary artists such as Andy Warhol and Jeff Koons have also commented on the notions of celebrity. Warhol was admittedly obsessed with Hollywood stars and created numerous screen prints of Marilyn Monroe, Elizabeth Taylor, and Elvis Presley, among others. Many of Koons' extremely large-scale sculptures exaggerate commercial and kitsch imagery. As part of his "Banality" series, Koons created a life-sized, gold-leafed ceramic statue of Michael Jackson, which can be found in the collection of the San Francisco Museum of Modern Art.

Jeff Koons, 1988
Michael Jackson and Bubbles
www.lancs.ac.uk/ug/fosterz/Koons/Jeff%20Koons.htm

Odalisque
Jules Joseph Lefebvre, 1874

Baby Kingston (Rossdale-Stefani)
David Hevel, 2006

RESOURCES – TEXTS

Bourriaud, Nicolas. *Postproduction: Culture as Screenplay: How Art Reprograms the World*, 2000, New York: Lukas & Sternberg.

Bourriaud, Nicolas. *Relational Aesthetics*, 1998, France: Les Presse Du Reel.

Gombrich, E.H. *The Story of Art*, 16th Edition,1995, London: Phaidon Press.

Said, Edward. *Orientalism*, 1978, New York: Random House (Vintage).

RESOURCES – WEB SITES

California College of the Arts
Online Gallery – Images
http://www.cca.edu/gallery/index.php

Heather Marx Gallery
www.heathermarxgallery.com

David Hevel at Byron C. Cohen Gallery for Contemporary Art - Images
http://www.artnet.com/Galleries/Exhibitions.asp?gid=246&cid=113707

KQED Arts & Cultural Web site
Review of David Hevel's "Fierce" Exhibit at Heather Marx Gallery
http://www.kqed.org/arts/visualarts/index.jsp?id=10582

Information about Nicolas Borriard on Wikipedia
http://en.wikipedia.org/wiki/Nicolas_Bourriaud

VIDEO/AUDIO RESOURCES

KQED Radio Streaming
Forum with Michael Krasny:
The Intersection of Contemporary Art and Street Culture. 2004
http://www.kqed.org/epArchive/R408031000
Art and Objects, 2005.
http://www.kqed.org/epArchive/R507081000

BAY AREA FIELD TRIPS

The Richmond Art Center
2540 Barrett Avenue
Richmond, CA
Tuesday - Saturday, 12 - 5 pm
www.therac.org

San Francisco Museum of Modern Art
151 Third Street
San Francisco, CA
http://www.sfmoma.org/
11:00am – 5:45am
Closed Wednesdays.
Open late on Thursdays.

Heather Marx Gallery
77 Geary Street
San Francisco, CA
Tuesday - Friday 10:30 AM - 5:30 PM
Saturday - 10:00 AM - 5:00 PM

Oakland Museum
100 Oak Street
Oakland, CA
http://www.museumca.org/
Wednesday – Saturday 10:00am – 5:00
Sunday – Noon – 5:00

California College of the Arts
5212 Broadway
Oakland, CA
www.cca.edu
Call 510.594.3600 to schedule a visit

SECTION III – VOCABULARY

DISCIPLINE-BASED VOCABULARY AND CONCEPTS IN THE SPARK STORY

Collage
A picture or design created by adhering such basically flat elements as newspaper, wallpaper, printed text and illustrations, photographs, cloth, string, etc., to a flat surface. Most of the elements adhered in producing most collages are "found" materials. Introduced by the Cubist artists, this process was widely used by artists who followed, and is a familiar technique in contemporary art.

Commodification
To turn into a commodity; make commercial.

Deconstruct
To break down into constituent parts; dissect; dismantle. In the case of discussing art, it means the act of breaking down an image to uncover it's conceptual, technical or aesthetic elements.

Found Object
A natural or manufactured object that is perceived as being aesthetically satisfying and exhibited as such.

Objectification
To present as an object.

Odalisque
A female slave or concubine in a harem, especially in that of the sultan of Turkey. Any of a number of representations of such a woman or of a similar subject, as by Ingres or Matisse.

Orientalism
The study of near and far eastern societies and cultures, languages and peoples by Western scholars. It can also refer to the imitation or depiction of aspects of Eastern cultures in the West by writers and artists. In the former meaning, the term has come to acquire negative connotations and is interpreted to refer to the study of the East by Westerners shaped by the attitudes of the era of European imperialism in the 18th and 19th centuries. When used in this isense, it implies old-fashioned and prejudiced outsider interpretations of Eastern cultures. The viewpoint was most famously propagated by Edward Said in his controversial 1978 book, Orientalism, which was critical of this scholarly tradition and of modern scholars.

Popular Culture
Contemporary lifestyle and items that are well known and generally accepted, cultural patterns that are widespread within a population; also called pop culture.

Post-Production
A term referring to artists who reproduce, re-purpose, or re-mix available cultural products.

Subversive or Subvert
To undermine or corrupt in an attempt to overthrow or cause the destruction of an establishment.

SECTION IV – ENGAGING WITH SPARK

STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

Subversive Collages

Have students bring a magazine from home to contribute to a collage box. Next, have students select advertisements from magazines brought into class that are geared towards their age group. Ask students to work in small groups to discuss the methods in which the advertisement industry uses images and text to convince us to buy a product. The students should focus on answering the questions:

- What photographic "tricks" do you believe are employed in the image?
- What imagery is used in the advertisement that is alluring?
- Is the product something vital to your lives or is it a non-essential? How have they convinced you otherwise?
- What aspects of the image do you believe have been altered in Photoshop?

Invite each group to present one of their images to the class making sure to "deconstruct" the image for the class.

Now, ask students to take one of the advertisements they have selected and collage additional images and text elements found in magazines. Use an Exacto knife to carefully cut-out the images and glue the new image. The objective of this collage is to subvert the original image revealing or uncovering some hidden truth of the consumer industry. Images should appear as if they were printed, so craftsmanship is of the utmost importance. Examples: Alter teeth whitening toothpaste adds, exchange a model on the beach selling cigarettes and

replace it with a child, alter a pharmaceutical advertisement so it reflects side effects rather than the benefits, take a fat, juicy burger ad and reveal

how many calories are in it, put cosmetics on a monkey instead of a supermodel.

The power in subverting the advertisement is in telling an important message of your own. Reveal something about society in your creation.

Finally, ask students to write a 1 paragraph statement that explains the choices they made and how the work subverts the original advertisement.

RELATED STANDARDS
Language Arts
Grades 11 - 12
Writing Strategies
1.1 Demonstrate an understanding of the elements of discourse (e.g., purpose, speaker, audience, form) when completing narrative, expository, persuasive, or descriptive writing assignments.
1.2 Use point of view, characterization, style (e.g., use of irony), and related elements for specific rhetorical and aesthetic purposes.

Points of Discussion

As a group, discuss the following questions regarding celebrities. What does it mean to be a Superstar? A Rockstar? A Supermodel? Why does our culture admire these individuals so much? Why do shows like America Idol, Cribs, and The Simple Life receive such high ratings?

Ask the students to watch the SPARK episode about David Hevel reminding them to pay close attention

to notions of celebrity and stardom. Ask the students to deconstruct the work.

Questions to consider:

- Why has the artist used taxidermy animal forms instead of the human figure?
- Is a work of art that uses found objects as successful or difficult to make as a piece where everything is made by the artist? Does using found objects change the meaning of the work?
- What comments about celebrity are made in Hevel's work?

SPARKLERS!

Ceramics
Have students make a Trompe L'Oeil (realistic) replica of a cultural product from their lives. Instead of simply making a copy of the object, ask students to subvert the object in some way. For instance:

- Recreate a McDonald's French fry box and fill it with miniature skeletons.

- Recreate a Gucci handbag spinning all the items Wynona Rider stole from a department store.

- Sculpt a collection of miniature celebrity heads modeled after their mug shots.

Photography
Using traditional portraiture methods of studio photography, have students recreate themselves as celebrities from different era. Ask students to pay close attention to the formal qualities of celebrity portraits taken over the past six decades. Working in groups, ask students to select a decade they would like to mimic. Students will then recreate portraits of each other in that style. The final exhibition will include their original photographic references and their own work.

Video
Create a Novela or Soap Opera that mocks the ridiculous plots of day-time television. Ask students to develop a plot, setting and storyboard an episode

of the Novela. If equipment is available, students can film and edit the episode and present it at a premiere opening.

Discussion
Initiate a conversation with student's about Edward Said's writing about *Orientalism*. Display images of Jean-August Dominique Ingres' painting, *Odalisque and Slave* and Jean-Léon Gérôme's painting, *The Snake Charmer*. How do these paintings portray Eastern cultures? Are the images accurate, or an artist's interpretation?

As an extension to this discussion, initiate a conversation with students about the 18th century *Age of Enlightenment*. Discuss its philosophy and influence on both Eastern and Western cultures.

RELATED STANDARDS

Visual Arts
Grade 8
1.2 Analyze and justify how their artistic choices contribute to the expressive quality of their own works of art.

Grades 9-12, Proficient
1.5 Analyze the material used by a given artist and describe how its use influences the meaning of the work.
2.1 Solve a visual arts problem that involves the effective use of the elements of art and the principles of design.
2.6 Create a two or three-dimensional work of art that addresses a social issue.
3.4 Discuss the purposes of art in selected contemporary cultures.

World History
Grade 10
10.2.1 Compare the major ideas of philosophers and their effects on the democratic revolutions in England, the United States, France, and Latin America.

For more information about SPARK and its educational content, including the Visual & Performing Arts Standards, visit the Web site at http://www.kqed.org/spark/education.

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For more information about the California Visual & Performing Arts Standards, visit the CA Dept. of Education at http://www.cde.ca.gov/be/st/ss/index.asp

SPARKed
SPARK in Education

EDUCATOR GUIDE

Story Theme: The Next Generation
Subject: Youth Speaks
Discipline: Theater (Spoken Word)

Youth poet Yalie Kamara performing at the Youth Speaks
Semi-Final Teen Poetry Slam in San Francisco, March 29, 2003.
Still image from SPARK story, 2003.

EPISODE THEME

The Next Generation

SUBJECT

Youth Speaks

GRADE RANGES

K-12 & Post-secondary

CURRICULUM CONNECTIONS

Visual Arts & Language Arts

OBJECTIVE

To introduce students to the concept and culture of spoken word.

STORY SYNOPSIS

Spark follows several local teens as they make their way through the final tension-filled rounds of the Youth Speaks spoken word competitions, and get a glimpse of their lives and thoughts in their emotion-packed poetry.

INSTRUCTIONAL STRATEGIES

- Individual student writings
- Individual student verbal presentations
- Group process and feedback (critique)
- Individual student self-reflection and critique

INSTRUCTIONAL OBJECTIVES

To introduce students to spoken work through the craft of poetry and creative writing

To introduce students to the concept of "poetic voice"

To provide strategies for students to find their own voice through writing

INSTRUCTIONAL OBJECTIVES (continued)

To help students learn to write and edit their own words

To develop students foundational listening, writing, and speaking skills

To foster a supportive and safe creative environment in which all students are empowered to explore and share issues of importance to them using their own words

EQUIPMENT NEEDED

SPARK story "Youth Speaks" on DVD or VHS and appropriate player and TV set

Computer with Internet access, navigation software, speakers and a sound card, and color printer

MATERIALS NEEDED

Paper & pencils

Access to libraries with up-to-date collections of periodicals, books, and research papers

INTELLIGENCES ADDRESSED

Linguistic - syntax, phonology, semantics, pragmatics

Interpersonal - awareness of others' feelings, emotions, goals, motivations

Intrapersonal - awareness of one's own feelings, emotions, goals, motivations

See more information on Multiple Intelligences at www.kqed.org/spark/education.

SECTION II – CONTENT/CONTEXT

CONTENT OVERVIEW

In the SPARK story "The Next Generation," audiences go inside Youth Speaks, a San Francisco-based non-profit dedicated to helping young people find a poetic and creative expression through programs lead by experienced poets and writers, presentation opportunities, competitions, and collaborative experiences with other young people.

Yalie and Emiliano backstage with their fellow poets at the Semi-Final Teen Poetry Slam in San Francisco, March 29, 2003. Still image from SPARK story, April 2003.

Founded in 1996 in San Francisco, Youth Speaks is the premier youth poetry, spoken word, and creative writing program in the country, with sister-programs recently opened in New York and Seattle. Creators of events like the Teen Poetry Slam, Brave New Voices, and the Bringing the Noise Reading Series, Youth Speaks has been instrumental in popularizing a fresh new performative style of poetry amongst young people. The organization offers in-school and after school programs for young people, as well as workshops in professional development for teachers.

The Living Word Project, the multi-generational arm of Youth Speaks, hosts the largest local ongoing poetry slam in the country with more than 400 people attending the event each month at San Francisco's Justice League. Through the California Arts Council, Youth Speaks has recently begun a Writers-in-Residence Program for writers in their twenties, who in turn help to conduct workshops with teens. Youth Speaks also publishes chapbooks, CDs, videos, and hosts a website that details programs, events, and

student work. Each year Youth Speaks records the incredibly popular Teen Poetry Slam for release on their Bringing the Noise CD.

Whether working with students or teachers, Youth Speaks' goal is the same: to encourage people to engage with spoken word in an effort to develop their abilities to read, write, revise, edit and present their ideas, and to share themselves. In the Spark story, we follow two young spoken word artists--18-year old Yalie Kamara, and a 14-year old Emiliano Bourgois-Chacon--as they wrestle through the creative writing process and hone their writing and presentation talents to compete in the local poetry semi-finals in the hope of winning a place on the San Francisco team that will advance to the next level.

THE BIG PICTURE
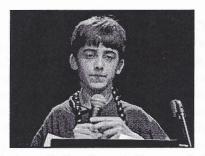
The origin of spoken word performance is difficult to attribute to any one event or cultural practice. Some would argue that there has been spoken word since we as humans first began to speak. Others say the West African musical tradition of *griot*-- a bard or storyteller who recounts cultural stories through song--is the origin of spoken word. Still others say that it was the bebop jazz artists of the 1940s who first began to fuse spoken words with music as a way of making personal and social statements.

Regardless of its origins, this dynamic form of living poetry is alive and well today. There are many sub-genres in spoken word, including slam, hip hop poetry, and rap. The process of engaging with spoken word involves writing words for speaking--writing in order to be heard-- rather than speaking what was written--writing for the page. Historically, spoken word has been broadly conceived, including many forms of writing and public speaking such as poetry, creative writing, non-fiction essays, political speeches, litigated arguments, chronicled discoveries, religious sermons, and academic papers.

THE BIG PICTURE (continued)

Many spoken word organizations count these forms as well as more contemporary forms of spoken word as part of the whole genre.

Programs like those offered by Youth Speaks provide critical opportunities for young people to begin to consider what they think and believe about themselves and the world they live in, to organize their thoughts, to revise and edit their words, and to consider how to present themselves and their ideas. In the last 10 years, spoken word has received increased attention as the numbers of participants continues to grow and the important relationship between literacy and self-confidence and spoken word is further elucidated. Every state in the country has spirited and motivated spoken word organizations and opportunities, including poetry slams, retreats, contests, festivals, and drop-in workshops for anyone interested. Many participate in local, regional and/or large competitions and festivals where young people get a chance to hear the perspectives of youths they might never otherwise have heard or met.

At its core, spoken word is about individual self-knowledge, truth, expression, and communication. Through the processes of writing, editing, and speaking, engagement with the spoken word provides a unique forum for sharing ideas, receiving feedback, and reflection in a creative forum.

Speaking our words means sharing our individual truths, and in so doing, it reflects the core principles of our society of free speech and equality. Some spoken word performances can be lyrical, rhyming, and melodious, while others are confrontational, staccato, and discordant. Uniting literacy and theatre, spoken word affords writers and listeners the opportunity to think, listen, speak, and respect our individual perspectives.

Youth poet Emiliano Bourgois-Chacon speaks his mind. Still image from SPARK story, April 2003.

SECTION III – RESOURCES

TEXTS

American Poetry Review - poetry, translations, critical & craft essays in newsprint tabloid format, offering a broad sampling of mainstream & not-so-mainstream poetry, selected samples available at the Web site.

Angelsey, Zoe. Listen Up! New York: One World/Ballantine, 1999.

Bonair-Agard, Roger, et al. Burning Down the House: Selected Poems from the Nuyorican Poets Cafe's National Poetry Slam Champions. Brooklyn, NY: Soft Skull Press, 2000.

Eleveld, Mark, ed., The Spoken Word Revolution: Slam, Hip Hop & the Poetry of a New Generation. New York: Sourcebooks Trade, 2003.

Glazner, Gary Mex, ed., Poetry Slam: The Competitive Art of Performance Poetry. San Francisco: Manic D Press, 2000.

Reed, Ishmael, ed. From Totems to Hip-Hop: A Multicultural Anthology of Poetry Across the Americas, 1900-2002. New York: Thunder's Mouth Press, 2002.

Reyes Rivera, Louis and Tony Medina, eds. Bum Rush the Page: A Def Poetry Jam. New York: Three Rivers Press, 2001.

Stratton, Richard and Kim Wozencraft, eds. Slam. New York: Grove Press, 1998.

Swados, Elizabeth. Hey You! C'Mere: A Poetry Slam. New York: Art Asylum, 2002.
The Atlantic Monthly's Poetry Pages - Poems published in The Atlantic Monthly since the debut of Atlantic Unbound are here for the taking, as text or audio readings.

TEXTS (continued)

Titus, Andrew, ed. Poetry Slam: Speaking Poetry, the Alien Language of Choice. Frederickton, NB: Broken Jaw Press, 1999.

Traffic – A publication of the Small Press Traffic featuring literary essays, reviews, poems and events - http://www.sptraffic.org/html/publications.html.

Von Ziegesar, Cecily, ed. Slam. New York: Penguin Books, 2000.

Young People's Press Online - Free national news service for youth publishing youth writing from youth 14-24 in over 200 newspapers across North America, including non-fiction, opinion pieces, soft or hard news stories, or features - http://www.ypp.net.

WEB SITES

Academy of American Poets – Organization supporting American poets and fostering the appreciation of contemporary poetry, including national programs and awards, such as the Wallace Stevens Award, the Walt Whitman Award, and many more - http://www.poets.org

Berkeley Slam – Web site for weekly spoken word event organization meeting at the Starry Plough in Berkeley, including events, finalists, and advocacy - http://www.daniland.com/slam.

California Poets in the Schools (CPITS) – San Francisco non-profit organization placing professional poets in the schools to teach young people - http://www.cpits.org.

Historical Voices – Organization dedicated to creating a national, searchable online database of spoken word resources from the 20th century; includes links, research, and a teacher lesson plan – http://www.historicalvoices.org.

WEB SITES (continued)

History & Politics Out Loud – Component effort of Historical Voices offering a database of politically significant audio materials for teachers, youth, and the general public - http://www.hpol.org.

Isangmahal Kollective, The – A Seattle-based non-profit dedicated to cultivating the mind through "progressive and conscious" art. The collective includes spoken word artists, poets, musicians, visual artists, deejays, actors, dancers, theatre artists, and more - http://www.isangmahal.org/index.htm.

Mad Lab Creative – Exceptionally hip Web site featuring spoken word works with animation and music - http://www.madlabcreative.com.

National Gallery of the Spoken Word - Michigan State University program dedicated to preserving American spoken word recordings vital to the country, from Alexander Graham Bell's first recording to Supreme Court decisions to important political speeches, all organized in galleries, most immediately accessible by listening audio programs - http://www.historicalvoices.org/galleries.php

Poetic Dream – Bay Area photographer David Huang's Web site documenting youth poetry slams, spoken word events, festivals, etc - http://www.poeticdream.com.

Poetic License – documentary film about spoken word, Web site showcases youth programs, teacher education, and a film archive - http://www.itvs.org/poeticlicense.

Poetry Television – Films of San Francisco and Bay Area poetry events on the Web, including links to other spoken word film sites - http://www.poetrytelevision.com.

Speak Out Now - Institute for Democratic Education and Culture – America's only national non-profit organization promoting progressive speakers and artists on college campuses and in communities on domestic and international issues through artistic and educational forums - http://www.speakoutnow.org.

Young Leaves - Web site of the Yuki Teikei Haiku Society, a monthly meeting group of 90+ poets dedicated to the writing and preservation of Haiku poetry - http://www.youngleaves.org/about_us/index.htm.

Youth Speaks – including listings of workshops and events, school and after school programs, organizational mission, national Youth Speaks, Teen Slams and other spoken word programs - http://www.youthspeaks.org.

BAY AREA SPOKEN WORD EVENTS

Many Bay Area cafes, bookstores, and organizations that support art, youth and literacy offer ongoing spoken word, slams and poetry events. A few are listed below, but check your local papers and favorite websites for updates and current listings.
http://listings.sfweekly.com
http://www.sfbg.com
http://listings.eastbayexpress.com
http://www.sfstation.com/classification.php?key=AL
(search key words: poetry, spoken word)

**NOTE: As with any event at which both young people and adults are welcome, adults are encouraged to check out the venue and the events beforehand to make sure they are appropriate for their students and/or children.*

SAN FRANCISCO

Friday Night Poetry at the Yak
Spoken word, open mike, and acoustic music are the fare at this regular event. Fridays, 7:30 p.m., free. Yakkety Yak Coffeehouse, 679 Sutter (at Taylor), San Francisco, 415-351-2090.

Poetry and Pizza
A $5 donation gives you license to attack an all-you-can-eat buffet of thin-crust New York-style pizza as you dig the work of local bards. Last Friday of every month, 7:30 p.m., $5.
http://www.poetryandpizza.homestead.com Escape From New York Pizza, 333 Bush Street, (at Kearny), San Francisco, 415-421-0700.

BAY AREA SPOKEN WORD EVENTS (continued)

SAN FRANCISCO

The Vowel Movement
A monthly all-ages beatboxing event hosted by Kid Beyond and Tim Barsky. First Tuesday of every month, $7-$15. Studio Z, 314 11th St. (at Folsom), San Francisco, 415-252-7666, http://www.studioz.tv.

Weekly Open-Mike/Talent Showcase-Poets, musicians, and comics are invited to step right up and present their act to a waiting audience. All present are also eligible to win four free hours of studio recording time. Wednesdays, 7:30 p.m., free. The Canvas Cafe and Gallery, 1200 Ninth Ave. (at Lincoln), San Francisco, 415-504-0060, http://www.thecanvasgallery.com.

EAST BAY

Oakland Mic-Youth Speaks presents a monthly under-21 open mic hosted by Meilani Clay and Katy Turchin and featuring dancing to DJ Dion Decibels. Second Friday of every month, 7 p.m., free, 415-255-9035. http://www.youthspeaks.org Pro Arts, 550 2nd St., Oakland, 510-763-4361, http://www.proartsgallery.org.

By the Light of the Moon-Karen Broder invites all women, with all forms of creativity in all stages of development, to share and try out new and vulnerable material in a safe, welcoming environment. Polished work always welcome too. Bring your poetry, music, and stories to share. Call 510-482-1315 or come early to sign up. Second Friday of every month, 7 p.m., $3-$7 sliding scale. Change Makers, 6536 Telegraph Ave., Oakland, 510-655-2405, http://www.changemakersforwomen.com.

Café Poetry-Featured readers and an open mic. Richard Moore, aka Paradise Freejahlove, and Kira Allen host alternating sessions. Wednesdays, 7:30 p.m., donation requested. La Peña Cultural Center, 3105 Shattuck Ave., Berkeley, 510-849-2568, http://www.lapena.org.

EAST BAY (continued)

The Berkeley Slam- weekly spoken word celebration and tournament that features internationally renown poets, storytellers, comedians, and emcees. Every Wednesday at The Starry Plough
3101 Shattuck Ave, Berkeley, (510) 841-2082, http://www.starryploughpub.com/poetryslam.html

Second Wednesdays-A drop-in poetry writing workshop for all ages, led by Albany poet and teacher Alison Seevak. Second Wednesday of every month, 7-9 p.m., free. Albany Library, 1249 Marin Ave., Albany, 510-526-3720.

SECTION IV – VOCABULARY

DISCIPLINE-BASED VOCABULARY & CONCEPTS IN THE SPARK STORY

Audience
People assembled to observe, listen to, or engage with a performance or presentation

Courage
Mental or moral strength to address fear or intimidation

Creed
A fundamental belief or philosophy

Editing
To alter, adapt, change, or otherwise refine for the sake of continuity, consistency, or clarity

Empowering
To promote the self-realization or improvement of

Estrange
The development of indifference or hostility with consequent separation

Feedback
Verbal or written responses by others provided for the purpose of improvement

Finals
The last level of qualifying competition for another, higher level of competition, or the last series of competitions

Fungus
Any of a major group of spore producing organisms that lack chlorophyll

Gasp
To struggle for breath

Ingest
To take in, consume, or otherwise absorb
Intentions
Something one purposefully brings into being

Local
Of or pertaining to a specific place or region

Poetry
A form of writing that formulates a concentrated imaginative awareness of experience in language chosen and arranged to create a specific emotional response through meaning, sound, and rhythm

Rap
The rap is a vocal style halfway enters stressed and sung, always in rhymes and resting on rhythmic strongly syncopated (i.e. to rap: to strike)

Rectify
To set right or correct by removing errors or mistakes

Rhythm
An ordered recurring alternation of strong and weak elements in the flow of sound and silence in speech

Slam
A poetry or spoken word event or competition

Subconscious
Part of the mind or behavior not dictated by intention or aware directed action

Wisdom
Accumulated learning or knowledge

SECTION V – ENGAGING WITH SPARK

STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

Listening to Different Forms of Spoken Word

As a group, listen to a presentation of spoken word on a CD, DVD, or on the Internet. Listen first without disruption. Prepare students to listen again, this time making notes about the emotive or affective language used by the speaker – those words around which the emotional content or message pivots. (If a transcript is available, this can also be helpful as a handout.) Challenge students to identify the techniques that speakers use to communicate their message(s), such as figurative language, words and concepts that evoke emotions, and/or elliptical language that place the listener is a certain position (invoking guilt, patriotism, empathy, etc.).

Move on to ask the group to consider a single poem or short essay by a writer (see Yalie Kumara's and Emiliano Bourgois-Chacon's poems attached). Talk about how the work communicates, and what it is "about." Ask for a volunteer to read the poem aloud, placing verbal emphases where s/he thinks they should be. Ask another student to read the work, intoning her/his own emphases. Talk about the differences in the readings. What affects the differences? Does this affect how it's received?

Draw the discussion together by asking students to consider the different forms of spoken word, such as orated poetry or creative writings, court or legal decisions, scientific discoveries, national events, and/or political or academic speeches. As a group, talk about the different forms of spoken word, making lists of the adjectives that describe each type. Talk about the similarities and differences of the forms of writing and spoken word.

Making Spoken Word Presentations

Listen to the political speeches of different leaders, such as Presidents, Chiefs of State, Supreme Court Justices, and political activists and religious leaders. Ask student to identify the kinds of words used by these figures, making lists on the board. What are the different types of words employed by the different people in different circumstances? What do the words have to do with the content and the audience? Consider what messages are being delivered and how?

Read the New York Times or other national news report and discuss a selected article. In round-table discussion format, ask students to explore their reactions to the event, as well as related issues such as national security, government reactions, and media coverage following the event. Challenge students to write a 50-word piece about the event, including their reaction to what happened.

Ask students to rework or compose the piece so that it can be read aloud. Engaging with spoken word involves writing words for speaking--writing in order to be heard-- rather than speaking what was written--writing for the page. Discuss the difference in approach, referring back to the earlier discussion of the words used by political leaders or religious speakers to illustrate the importance of using appropriate language to achieve the desired effect. Advise students to limit the length, vocabulary, meter, and/or format to make it easier or more challenging.

Making Spoken Word Presentations (continued)

Invite students to share their works with the class by making spoken word presentations. Ensure that there is time for discussion afterwards so that students can share their perceptions with each other about their work, and offer constructive advice about what was successful and where the student might make changes to better get his/her point across.

SPARKLERS:

* Using the Youth Speaks technique, ask students to write 12 questions to which the answer is "you" such as the student poets do in the SPARK story. Once completed, share them as a group. Challenge students to transform the 12 questions into a single poem to be read to the class.

* Ask students to write down 4-5 adjectives that best describe them and then to write a short 50 to 75-word piece about themselves, using these adjectives. Invite students to share their works with the class by making spoken word presentations. Offer an opportunity for discussion and constructive feedback.

RELATED STANDARDS
LANGUAGE ARTS
Grade 5
LISTENING AND SPEAKING
1.4 Select a focus, organizational structure, and point of view for an oral presentation.
1.6 Engage the audience with appropriate verbal cues, facial expressions, and gestures
2.1 Deliver narrative presentations:
a.   Establish a situation, plot, point of view, and setting with descriptive words and phrases.

Grade 11 & 12
READING
3.3. Analyze the ways in which irony, tone, mood, the author's style, and the "sound" of language achieve specific rhetorical or aesthetic purposes or both. Analyze ways in which poets use imagery, personification, figures of speech, and sounds to evoke readers' emotions.
2.5 Recite poems, selections from speeches, or dramatic soliloquies with attention to performance details to achieve clarity, force, and aesthetic effect and to demonstrate an understanding of the meaning (e.g., Hamlet's soliloquy "To Be or Not to Be").

Attending a Spoken Word Performance

Suggest that students form groups or pairs and visit an event listed under the Bay Area Spoken Word section in this guide, or found by searching keywords "poetry" or "spoken word" under events listings on the following sites:
http://listings.sfweekly.com
http://www.sfbg.com
http://listings.eastbayexpress.com

Groups should opt to attend different performance events, featuring primarily women, youth, black performance artists, local or touring artists, or political poets etc. It would be interesting for the groups to attend as wide a range of spoken word performances as possible. Students should also feel able to participate in the event if they have work to perform.

Challenge each student to write a 600 word review of the event, including:
* the name and location of the venue
* information about the different performers
* the themes of their pieces
* the sub-genre of spoken word, including slam, hip hop poetry, and rap as well as other forms such a improv and dance
* the impact and power of the work
* the audience response(s)

Ask students to read selections from their reviews to offer a flavor of the event and to share their response to the occasion. If students are engaged by spoken word as a performance art, consider contacting Youth Speaks http://www.youthspeaks.org, or one of the artists they have seen or know about to lead a workshop for the class.

Attending a Spoken Word Performance
(continued)

As a concluding activity, initiate a discussion on spoken word as an art form that includes a variety of sub-genres, and represents a social phenomena that gives a voice to the ideas and concerns of people in our communities who are not usually heard.

RELATED STANDARDS
LANGUAGE ARTS
Grade 5
4.0 AESTHETIC VALUING
Critical Assessment of Theatre
4.1 Develop and apply appropriate criteria for critiquing the work of actors, directors, writers and technical artists in theatre, film, and video.

Grade 7
4.0 AESTHETIC VALUING- *Derivation of Meaning from Works of Theatre*
4.2 Explain how cultural influences affect the content or meaning of works of theatre.

Grades 9-12 Proficient & Advanced
5.0 CONNECTIONS, RELATIONS, APPLICATIONS
Connections and Applications
5.1 Describe how skills acquired in theatre may be applied to other content areas and careers.

SPARKed
SPARK in Education

SECTION VI – SPOKEN WORD FEATURED ON SPARK

NOTE: The two poems included here by Yalie Kumara and Emiliano Bourgois-Chacon may not be performed or reprinted for any reason. These originals have been edited to reflect only those lines read in the Youth Speaks SPARK story about Youth Speaks.

"Dear Father"
by Yalie Kumara

Dear Father,
18 years and some months ago
An unnamed baby girl almost
   drowned in her mother's belly.
No, not from amniotic fluid
   complications or even a defiant
   umbilical cord,
But because her mother's ingested
Tears began to flood her surroundings
And little Baby Girl was too weak and
   too feeble to cup her hands to
   create any type of barrier to
   protect her still-forming mind.
So, ultimately, for she,
The ultimatum was,
Baby Girl die before existing to the
   world,
Or, Baby Girl do something.
So, with inner voice Baby Girl took
   latter choice
And with her head held to the sky of
   her mother's womb
She, too, began to ingest the legacy
And this is how she was born.
Gasping for air, subconsciously aware
   that something was not there.
Gasping for air, subconsciously aware
   that something, in the form of
   a someone, was not there.

And you could hear it in her voice...
For she was already a mourner for
   the absence of her Father.
As a testament to her strength,
She survived.
And here she is,
18 years and some months later,
Daddy, maybe someday you'll
   hear this.
Daddy, maybe someday you'll
   hear this
Or maybe you'll admit to your wrongs
   and respond at least
   call me sometime.
I don't hate you,
I just have been disappointed for
   nearly 2 decades now,
I want to know you
Show me to you and hear about your
good deeds.
'Cause now more than ever
I need a reason to say "I love you."
I'll talk to you later, hopefully soon.
Sincerely, Yalie.

Myesha
By Emiliano Bourgois-Chacon

My hands are cold,
and when I find her,
they will also be rough.

So when we meet for the second time
she will be able to see
that I worked hard to get there.
I will do one push up today,
fifty by the end of the year,
and finally,
to get the last name on my list,
I will ride a Grayhound bus into Arizona.
Where I lost the girl with braids,
with the pink bike,
with the dog named Malcom,
Myesha
who rode shotgun in her mom's black Corvette,
my hands are moving
They won't keep still
they want this more than I do,
they want my right elbow straightened,
and my right thumb stretched out
so that my hands
can hold the sun above the horizon
the day I set before it.

Indoors,
with the heat on
my hands are numb.
These
are experienced fingers.
These are strained fingers,
these fingers are as invisibly rough
as my apologies are teary-eyed.
Scarred and cultured,
Myesha
I am almost ready to show you my hands now.

SPARKed
SPARK in Education

EDUCATOR GUIDE

Artist/Organization: John Santos
Discipline(s): Music

Still image from SPARK story, 2007.

SECTION I - OVERVIEW

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SUBJECT

John Santos and the Machete Ensemble

GRADE RANGES

K-12

CURRICULUM CONNECTIONS

Music

OBJECTIVE

To provide a forum for students to explore Latin-jazz music, its history, and its intrinsic connection to jazz.

STORY SYNOPSIS

For 20 years, four-time Latin-Grammy nominee John Santos has led his 11-piece Machete Ensemble to become one of the Bay Area's preeminent Latin jazz groups. Now as one era comes to an end, a new one begins, as The Machete Ensemble bids farewell to its fans in a goodbye concert to close the San Francisco Jazz Festival. Spark follows Santos as he prepares for the concert and sheds light on the world of Latin-jazz.

INSTRUCTIONAL STRATEGIES

Hands-on group projects, in which students assist and support one another
Hands-on individual projects, in which students work independently
Group oral discussion and analysis, including peer review and aesthetic valuing
Teacher-guided instruction, including demonstration and guidance

INSTRUCTIONAL OBJECTIVES

To foster an understanding of Latin-jazz and its history
To illustrate the challenges and rewards of working as a musician
To analyze how musical traditions change and develop

EQUIPMENT NEEDED

SPARK story on John Santos on DVD or VHS and related equipment
Computer with Internet access, navigation software, speakers and a sound card.
CD player and musical samples selected from the Resource section of the guide

MATERIALS NEEDED

Access to libraries with up-to-date collections of periodicals, books, and research papers
Access to Latin-jazz recordings and CD player
Pencils, pens, and paper
Musical instruments, especially percussion (homemade or traditional)

INTELLIGENCES ADDRESSED

Logical-Mathematical – the ability to detect patterns, reason deductively and think logically

Musical Intelligence – the capability to recognize and compose musical pitches, tones, and rhythms

Interpersonal – awareness of others' feelings, emotions, goals, motivations

Intrapersonal – awareness of one's own feelings, emotions, goals, motivations

Bodily-Kinesthetic – the ability to use one's mind to control one's bodily movements

> ✳ See more information on Multiple Intelligences at www.kqed.org/spark/education.

MEDIA MATTERS

The following SPARK stories may used for compare/contrast purposes:

Roberto Borrell and traditional Cuban music:
http://www.kqed.org/arts/spark/education/lessonplans/115.pdf

Zak Diouf and Diamano Coura on African music:
http://www.kqed.org/arts/spark/education/lessonplans/303.pdf

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SECTION II - CONTENT/CONTEXT

CONTENT OVERVIEW

For over 20 years, four-time Latin Grammy nominee, John Santos and his Machete Ensemble have been at the forefront of Latin jazz in the Bay Area. His 11-piece ensemble, comprised of lead and backup singers, bass, keyboard, drumset, four horns and two Latin percussion instruments, has explored the boundaries of Latin jazz, incorporating elements of Afro-Caribbean folk, blues, Latin dance, straight ahead jazz, and experimental music.

Over the years, The Machete Ensemble has developed a loyal and critical audience appreciative of music that doesn't fit into simple categories. Yet, economic factors have not been kind to large ensembles, and with reduced bookings, the ensemble has decided to end its two-decade tenure with a farewell concert closing the San Francisco Jazz Festival. Spark follows Santos as he prepares for the concert and the journey into the next phase of his music career, with the John Santos Quintet.
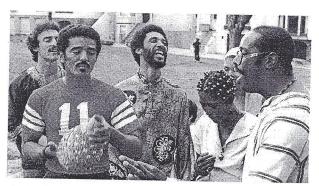
With family roots in Cape Verde and Puerto Rico, Santos was inspired by his musically talented family and the burgeoning music scene of San Francisco's Mission District. Although he started out playing Latin percussion instruments such as the bongos and conga drums, it wasn't until the 1960s and the introduction of the funky Latin fusion music of Carlos Santana when Santos was truly inspired by the possibilities of merging traditional Latin music with modern forms.

As Santos states, hearing the traditional instruments such as congas and timbales mixed with electric guitar and blues, "legitimized the older instruments of my grandparents' era" in a new and fresh way.

After a brief experience as a percussionist in Santana's band, Santos dedicated himself to a lifetime of study and practice, and today is one of the foremost authorities on Latin-jazz and Latin folk music traditions. After many years as an educator, historian, recording artist and performer it has become part of his mission to educate the public on Latin music traditions and the assertion that Latin-jazz did not develop as an afterthought, but rather, that Latin music has a parallel and strongly influential development on not only jazz but all popular American music.

As is evidenced by his discography, extensive resume, and collaborations, Santos has explored the gamut of Latin jazz, seeking new avenues for expression with each new project.

(*Left to right*) Luis Torres, John Santos, Togbaji Stewart, Bobi Céspedes, Jacqui Barne and, Marcus Gordon. Precita Park, San Francisco, CA c.1977

THE BIG PICTURE

Latin jazz is a general term that, like the word 'jazz', does not denote one specific style, but rather encompasses different rhythms, eras, approaches and instrumentations. In the broadest sense, it combines

Latin and Afro-Caribbean rhythms with jazz harmonies.

For over a hundred years, Latin music has influenced the Americas. Jelly Roll Morton was one of the first to mention a certain "Spanish Tinge" in early jazz music (and that without it, a musician would be unable to capture the right swing), and since then, the introduction of Latin, and most predominantly Cuban, rhythms, styles and sensibilities have expressed themselves from instrumentation to compositional styles in American popular music.

Although attributing concrete examples of Latin genetic markers in early jazz and ragtime is somewhat difficult to prove, the link between these American idioms and those of the Caribbean is clear, given the proximity and trade between New Orleans and Cuba, and their common mix of Spanish, French and African elements.

This "Spanish tinge" referred to by Jelly Roll Morton was also present in ragtime music, as was evidenced by the similarity between the habanera and ragtime syncopation. The "ritmo de tango" of the habanera was virtually identical to the African American "cakewalk" style of music and dance, and became a standard rhythmic feature in many popular songs at the turn of the century.

One of the most notable ways to track the influence of Latin music is through the various dance crazes that hit the United States throughout the 1900's.

By the 1920's the US experienced its first Latin dance craze from Argentina -- the tango. Meanwhile, in Cuba, the people enjoyed continued development of dance music, from son to danzón, and the emergence of sextetos, septetos, and orquestas tipicas (with flute and strings). It is undeniable that there was cross-fertilization between these bands of Cuba and early jazz bands of the US, and one can hear jazz harmonies or stylistic soloing on recordings from the period (such as the trumpet playing in Sexteto Habanero).

1930 witnessed the introduction of an authentic Cuban dance orchestra on Broadway with Don Azpiazú's Havana Casino Orchestra. The band featured a complete lineup of Latin percussion instruments that forever changed the way Americans thought about Latin music, beginning with the song "Mama Inez", and "El Manicero – The Peanut Vendor". Hot on Azpiazú's heels was another popular entertainer, Xavier Cugat. Cugat (himself a Spaniard) asserted that in order for Americans to understand Latin music, he gave them essentially 80% "eye candy" and 20% authenticity, therefore his shows were heavy on charisma, and low on what was traditional Cuban dance music. His instrumentation was eclectic and included accordion, marimba, drumset, violins, trumpet and piano.

The dance that was sold to the American public was now the "rumba" (not to be confused with the Afro-Cuban form of the dance and music), a watered-down version of *son* – a Cuban dance style. But regardless of being simpler for Americans to digest, Cugat and others were some of the first to create hybrids of Latin and American styles.

Of greater importance was the creation of a music scene that was stylistically Latin, with two distinct cores -- uptown bands (that catered to the growing Latino population in the Barrios in East Harlem) and downtown bands (that played for predominantly white audiences). This saw the beginning of Latin bandleaders playing for diverse audiences. The result was a necessary hybridization of styles to make them more "Latin", or more "American", depending on which audience was listening.[1]

1940 was perhaps the most significant decade for Latin music in the US, not only for the rise of Latin jazz, but also the influence of Brazil and its music, and the emergence of the dance called the mambo. Machito's Afro-Cubans, with Mario Bauzá as musical director, created big orchestras and matched a standard lineup of big band jazz with Latin percussion such as bongó, claves, maracas, and timbales.

By 1952, they were one of the top three bands playing at New York's Palladium Ballroom at a time when the dance club had issued an "all-mambo" policy. The other two groups were led by Tito Puente and Tito Rodriguez. What was unique about these bands is the way they played. They took the big-band orchestrations and lay under them an Afro-Cuban

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[1] The Latin Tinge, John Storm Roberts, p. 86-98

rhythm section, with Cuban coros (voices) and montunos (swinging improvised sections).

Also during this time, Hollywood's interest in Carmen Miranda, the Samba singer and movie star, brought new popularity to Brazilian music, albeit watered down from its original sounds. Nonetheless, the interest in Brazilian music as presented through film lay the groundwork for a later Brazilian "invasion".

The 1950's were a time of incredible creativity and development. The mambo's popularity hit full swing throughout the decade, with bands like Perez Prado, and another new dance called the chachachá that became a big hit with Cuban bandleader Enrique Jorrín's Orquesta America. Dizzie Gillespie and other pioneers of bebop and hard bop were exploring Afro-Cuban rhythms and working with Latin musicians such as Cuban percussionist Chano Pozo. They extended the format that had been exemplified by Machito and inserted more jazz solos. Chano Pozo's solos on the conga drums were inspiring to a whole new generations of percussionists. These collaborations soon led to another major creative movement that became known as Afro-Cuban jazz, or Cubop.

Cubop's fused fast-paced, high intensity, cerebral jazz soling with complex Afro-Cuban rhythms. As a response, its more cerebral style was soon followed by a counter-revolution of a Brazilian nature with the bossa nova. In the 1960's, Stan Getz, Charlie Byrd, João Gilberto and Antonio Carlos Jobim were the first pioneers of this new smoother, sensual merger of jazz and Brazilian rhythms that became the epitome of cool.

During the 1960's, Latin jazz continued to be fostered by jazz artists like Cal Tjader with his album *Soul Sauce*, Eric Dolphy and the Latin Jazz Quintet with their album *Caribe*, and Latino musicians such as Ray Barretto, Eddie Palmieri, Mongo Santamaria, Willie Colon, and Mario Bauza. The Fania Record label got its start in 1964, and in San Francisco, a young guitarist named Carlos Santana began experimenting with Latin-rock fusion, combining blues and electric guitar with Latin percussion.

Throughout the 1960's, Cuban musicians in Havana had been keeping up with developments in New York, despite difficulties in US-Cuban relations. The result was the highly influential *Cuban Jam Sessions* in the 60's, and later the first jazz festival in Havana in 1977, attended by Dizzie Gillespie, the amazing Chucho Valdez and his band Irakere, Stan Getz, Arturo Sandoval and many others.

"Salsa" as we know it today, got its official name in the 1970's. Essentially Cuban and Puerto Rican dance music, the word 'salsa' means literally 'sauce' and had been used for years to describe something with swing. But in the 70's it became used as a broad commercial term to describe the hot New York dance styles.

By the end of the decade, Latin jazz and Latin fusion bands were part of mainstream music. Bands could be found in a variety of sizes, from quartets and quintets to big bands, as well as a variety of styles, from the salsa bands in New York to the cool-jazz quintet sounds of Cal Tjader in the West coast, to the rock-fusion sounds of Santana.

From the 1980's to today, jazz musicians have continued to blend an ever-increasing palette of sounds, including the sacred songs and rhythms of Santeria, experimental music, salsa, straight-ahead jazz, Afro-Cuban and Brazilian percussion and rhythms, finding a constantly growing forum for creative expression through the idiom of Latin jazz.

RESOURCES – TEXTS

The Latin Tinge, the Impact of Latin American Music on the United States, John Storm Roberts

Latin Jazz: The First of Fusion, 1880-Today. John Storm Roberts, Shirmer Books, 1999

Mister Jelly Roll. Alan Lomax. Pantheon Books, 1993

America's Music – Gilbert Chase. University of Ill. Press, 1992

RESOURCES – WEB SITES

John Santos - His official website, with information, concert listings, recording information
http://www.johnsantos.com/

Salsa SF - A local listing of calendar event, dance classes, festivals, etc. - www.salsasf.com

Article on John Santos from All About Jazz, May, 2003.
http://www.allaboutjazz.com/php/article.php?id=362

Review of John Santos and The Machete Ensemble, "20th Anniversary".
http://www.allaboutjazz.com/php/article.php?id=18872

Wikipedia: Latin jazz
http://en.wikipedia.org/wiki/Latin_jazz

VIDEO/AUDIO RESOURCES

John Santos and The Machete Ensemble, 20th Anniversary. Double CD, Machete Records, 2005

John Santos and El Coro Folklorico Kindembo, Para Ellos Best Folk Album Nominee, 2005 Latin Grammys

John Santos and The Machete Ensemble, Brazos Abiertos

John Santos and The Machete Ensemble, S.F. Bay, Machete Records, 2003
Best Latin Jazz Album Nominee, 2003 Latin Grammys

John Santos - Omar Sosa, La Mar, Machete Records, 2000

John Santos – Omar Sosa, Nfumbe, For The Unseen. Price Club, 1998

John Santos and The Machete Ensemble, Machetazo! 10 Years on the Edge. Bembe Records, 1998

John Santos and El Coro Folklorico Kindembo, Hacia el Amor

John Santos and The Machete Ensemble, Machete, Xenophile Records, 1995
with Special Guests: Cachao, Chocolate, Orestes Vilato, Anthony Carrillo

John Santos and the Machete Ensemble, Africa (Volume 1), Earthbeat Records, 1988

John Santos as a recording artist or producer:
Tito Puente Orchestra, Sensación (Concord) 1986

Tito Puente Orchestra, Goza mi Timbal (Concord) 1989

Cuba Without Borders Comp. Machete, Pancho Quinto, Omar Sosa, Los Terry, John Calloway 2000

Dizzy Gillespie, Mel Martin, George Cables Bebop & Beyond. Blue Moon 1991

Wayne Wallace, Three in One. Spirit Nectar 2000

Classic recordings:
Cal Tjader, Los Ritmos Calientes and Primo. Fantasy

Cuban Jam Sessions, Vol. 1 and 2. panart 3055

Dizzie Gillespie and Chano Pozo, Cubana Be, Cubana Bop. RCA 1947

Dizzy Gillespie with Machito: Afro-Cuban Jazz Moods. Pablo 2310-771

João Gilberto & Antonio Carlos Jobim, Brazil's Brilliant João Gilberto. Capitol ST-2160

Johnny Pacheco, Los Compadres. Fania SLP-00400

Machito and His Orchestra, Latin Soul Plus Jazz. Tico CLP 1314

Mongo Santamaria, Afro-Roots. Prestige Records

Perez Prado, Havana, 3 a.m. RCA Victor

Stan Kenton, Cuban Fire. Creative World ST-1008

Other suggested artists:
Carlos Santana
Eddie Palmieri
Ernesto Lecuona
Gonzalo Rubalcaba
Mongo Santamaria
Orquesta Aragon
Irakere

Septeto Nacional de Ignacio Piñeiro
Sexteto Habanero
Stan Getz
Tito Puente
Willie Colon

KCSM, Jazz 91 - Listen to Latin Jazz with Jesse
"Chuy" Varela Sundays at 2pm

BAY AREA FIELD TRIPS

The Jazz School for Music Study and Performance.
The Jazz School is an innovative music school
dedicated to the study and performance of America's
indigenous art form — jazz, and related styles of
music from around the world. They have frequent
performances by students and faculty that are open
to the public.
http://www.jazzschool.com/

MOAD (Museum of the African Diaspora)- An
international museum, based in San Francisco, MoAD
is committed to showcasing the "best of the best"
from the African Diaspora. (415) 358-7200
http://www.moadsf.org/

Yoshi's Jazz Club at Jack London Square.
Check out their schedule to hear great jazz musicians.
April 8th, 2007 – Gonzalo Rubalcaba Quintet performs
there – for an amazing example of Latin jazz, don't
miss the show. http://www.yoshis.com/
July 2, 2007, The John Santos Quintet CD release
party featuring legendary timbalero Orestes Vilato,
John Calloway, Saul Sierra, Marco Diaz, and special
guests at Yoshi's, Jack London Square, Oakland, CA
8:00 and 10:00 PM. (510) 238-9200

July 22-28, 2007. JS as part of All Star Faculty
(Francisco Aguabella, Sandy Perez, Jesus Diaz,
Susana Arenas, Chris Walker, etc.) at Afro Cuban
Camp, Humboldt State University, Arcata CA (510)
540-5149 www.jazzcampwest.com

July 3-Oct 16, 2007. Yerba Buena Arts and Events and
MOAD (Museum of the African Diaspora) are proud
to present "The Roots of Latin Jazz and Salsa" A
fifteen-week ethno-musical study series. John Santos,
four-time Grammy nominated Bay Area musician,
producer and historian, will offer his acclaimed
course on Tuesday evenings 7:00 to 9:00 (no class on
7/24) at the Museum of the African Diaspora
(MOAD) 685 Mission St. (415) 358-7200 for info.

SECTION III – VOCABULARY

DISCIPLINE-BASED VOCABULARY AND CONCEPTS IN THE SPARK STORY

Afro-Caribbean
The merging of the traditions and cultures of various countries in Africa and those of the Caribbean.

Agogo
A West African single or double-flanged bell struck with a stick to create underlying rhythmic patterns.

Bongó
A percussion instrument developed in Cuba, with two heads, a larger (la hembra - female) and smaller (el macho - male), and played by holding between the knees and striking with the fingers. Traditionally the bongó was used as part of small ensembles (sextets and septets), which played a style of music called *son cubano*. It is popular in many Latin rhythm sections for its unique sound and as a solo instrument.

Cakewalk
A traditional African American form of music and dance which originated among slaves in the US South.

Caribbean
Of or pertaining to Caribbean Sea and its islands, which include the islands of Cuba, Puerto Rico, the Bahamas, Jamaica, Trinidad, the Dominican Republic and Haiti, the Cayman Islands and many more. Also includes all the coastal regions touching the Caribbean Sea (as part of the Caribbean plate), which include countries such as Belize, Costa Rica, Columbia, Honduras, French Guiana and Venezuela.

Chekere
An African instrument made from a gourd wrapped in a net of beads or shells and found throughout the Caribbean. Shaken to make a rhythmic sound.

Claves
A pair of wooden stick struck together to make a rhythm. Also, one of the fundamental rhythmic building blocks over which much of Cuban music is constructed.

Conga drums
These drums are part of the quintessential percussion section in much of Latin-jazz and salsa repertoire as a critical rhythmic element and for its unique percussive timbre. Congas come in three sizes, the quinto, conga, and tumbadora, respectively and have their origins in related Congolese drums.

Cowbell
Literally, a cowbell, popular in salsa music and Cuban son as a percussive element.

Güiro
A serrated gourd struck and scraped with a stick to produce a percussive sound. Of African origin, and possibly indigenous Cuban origin as well.

Horns
The instruments of the brass family. In a jazz band, these would include the trumpets, trombones, and saxophones.

Keyboard
An electric piano.

Latin jazz
Part of the rubric of what is called "jazz", which includes many different distinct styles such as swing, bebop, free, etc. Latin jazz denotes the use of typically Latin instruments, rhythms, and concepts, within the composition. This might include the bongos, conga drums, claves, and rhythms that stem from traditional Latin forms, both sacred and secular.

Machete
A large knife used for cutting sugar cane in the Caribbean.

Maracas
An instrument made from a pair of small gourds or other containers on sticks, filled with small beans, seeds, rocks, rice or other good "shaking" materials, and then shaken in a manner to produce a rhythm.

Rhythm
An organized pattern formed by a series of beats or sounds of differing duration and stress.

Salsa
Literally 'hot sauce' in Spanish, the term became a generalized label applied to swinging, up-tempo, Latin dance music, especially the guaracha and son, by musicians in the 1960's. Later, the commercial industry picked up the term, particularly the Fania record label. Today, the term 'salsa' applies to a high-energy partner dance, merging popular dance styles from Puerto Rico, Cuba, and other Latin American traditions. It also refers to the kind of music that is played, performed by a large ensemble with horns, Latin percussion, keyboard, bass and singers.

Santana, Carlos
Leader of the popular Latin-fusion band Santana, which began in 1960.

Timbre
The quality of a sound that distinguishes it from other sounds of the same pitch and volume.

Timbales
Called 'pailas' in Cuba, these drums descended from their larger cousin the timpani about 100 years ago. Popular in salsa bands today, they have enjoyed a long history as both a rhythmic base to Latin dance music as well as a high-energy solo instrument.

SECTION IV – ENGAGING WITH SPARK

STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

Creating polyrhythms and ensemble development

Introduce this simple song to students, called La Mariposa, or pick your own song, preferably in Spanish. The words are as follows and the quarter note downbeats are underlined (in 4/4 time).

La mariposa,	La ma-ri-po-sa
En la cocina,	En la co-ci-na
Hace chocolate,	Ha-ce cho-co-la-te
Para su vecina	Pa-ra su ve-ci-na

The melody is outlined below (begin on the c above middle c, or c^1):

La ma-ri-po-sa	Ha-ce ch-co-la-te
c c – d- c- a	c-c c – d – c- a

En la co-ci-na	Pa-ra su ve-ci-na
c c d – c- a	a – a g g – f - f

Begin by singing the song and repeating it until everyone remembers it. Then try adding a downbeat pulse on the underlined syllables, using drums, or other instruments at your disposal (preferably from the family of Latin rhythm instruments). Or, if you have any metallophones, glockenspiels, or bourdons available, have students play an f^1 – c^1 ostinato on half-note beats.

Now add a subdivision of the quarter note – the eighth note pulse with a contrasting instrument. Continue to add different instruments and levels of rhythmic complexity to the exercise, depending upon the level of your students. You could have some students only play on beat four or on two and four. You could even add clave.

Make sure to give each student a chance to try all the different instruments, and also try to sing on top of playing the rhythms.

Finally, give each student a chance to lead the rest of the group in setting a tempo for everyone to follow. You could extend this to working with a metronome for understanding steady beat and challenge students to include music vocabulary in their various attempts at performing the piece. (i.e., try playing it rapido or lento, piano or forte, crescendo or decrescendo, staccato or legato). Or more specifically connected to metronome markings such allegro, presto, adagio and lento.

RELATED STANDARDS

Music

Grades 1-3, Artistic Perception

1.1 Read, write, and perform simple rhythmic patterns, using eighth notes, quarter notes, half notes, dotted half notes, whole notes, and rests.

Creative Expression

2.3 Play rhythmic and melodic ostinatos on classroom instruments.

Exploring Latin Percussion

Claves refers to both an instrument and the rhythms with which much of Latin music is constructed. The clave pattern has two sides, although it is often thought of as one, as in much of African music, and is deceptively simple. One has to strike them correctly to extract their resonance or else they sound flat. Also, the rhythm must be maintained and stay steady and not "turn around", or else the whole feel of the music gets turned around and the groove gets lost.

Using this as an entry into further study and research, explore Afro-Cuban instruments introduced in this Spark program: maracas, claves, chekere, timbales, bongos, conga drums, the agogo, quixada de burro (the donkey jaw bone), etc. Assign a research project on the history of each instrument and analyze their individual sounds and timbres. Students should prepare a brief presentation on the origins of each instrument, and address the following points:

- Discuss the construction of the instrument
- Bring in an example of the instrument if available (or an image from the website)
- If they can, play a basic rhythm on the instrument
- Bring a sample of the sound of the instrument used in the context of Latin jazz
- Bring an audio example of its traditional function in Latin popular, sacred or folk music traditions.
- Distinguish the meter of the music and analyze its percussive effects/timbres
- Describe the role of the instrument within its traditional context and Latin jazz context
- Challenge students to create a percussion jam session with all the instruments they

have brought and give each student a chance to set the tone or mood and tempo, as well as a chance to play solo.

Contextualizing Changing Musical Trends

Engage students in a discussion of cultural traditions, and the role of music and musicians within them. Begin with an analysis of the development of Latin jazz in the United States. Divide the class into groups, and assign each group a decade. Each group should research the time period, finding out about different aspects of the era. Include the type of popular dance trend of the time, the main musicians in the field and their origins, the names of the bands that were popular, the historical context, the role of musicians in that time period, their social status or "class", who was their audience, and why they went out of style. Ask students to present their findings to the rest of the class. If possible, have them bring audio examples to support their findings.

Encourage students to analyze how trends change with time and how roles shift as well. How might musical trends be changing right now in San Francisco and the Bay Area? What current elements are being used in popular music to which they are exposed and how does it represent their teen culture? Can they relate to John Santos' statement about how when he first heard Carlos Santana's music, it legitimized the instruments of his grandparents in a contemporary music context?

Have students analyze popular music today and apply the same critical criteria they did in researching the history of Latin jazz.

Sparklers!

- In this episode, John Santos states that one does not choose to be a jazz musician to make money. Rather, that it is an honor to be part of the tradition. Select music samples from the resource list and listen to famous jazz/Latin jazz musicians. Investigate what it means to be a Latin jazz musician today. Select a musician to research and find out which styles and musicians influenced him/her. What careers do your students want to have when they leave school? Have them consider other careers in the arts that similarly, may not be a high-paying career, but might have other benefits.
- Bring an artist to your school! Contact Young Audiences of Northern California to see what percussion groups or Latin music groups could present an assembly, residency or a workshop for a hands-on experience.
- Attend local events such as the SF Jazz Festival or the School of Jazz in Berkeley. Compare and contrast different groups and analyze the performances using specific criteria for making informed critical evaluations of quality and effectiveness of the presentation.
- Challenge students to first play back or echo simple rhythmic aural examples that you provide, and then transcribe them into rhythmic notation.

RELATED STANDARDS
Music
Grade 4-6, Historical and Cultural Context
3.2 Identify music from diverse cultures and time periods.
Grade 8
Artistic Perception
1.5 Analyze and compare the use of musical elements representing various genres, styles, and cultures, with an emphasis on chords and harmonic progressions.
Grades 9-12
Historical and Cultural Context
3.1 Identify the sources of musical genres of the United States, trace the evolution of those genres, and cite well-known musicians associated with them.
3.5 Classify, by genre or style and historical period or culture, unfamiliar but representative aural example of music and explain the reasoning for the classification
Aesthetic Valuing
4.2 Evaluate a performance, composition, arrangement, or improvisation by comparing each with an exemplary model.

For more information about SPARK and its educational content, including the Visual & Performing Arts Standards, visit the Web site at http://www.kqed.org/spark/education.

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For more information about the California Visual & Performing Arts Standards, visit the CA Dept. of Education at http://www.cde.ca.gov/be/st/ss/index.asp.

SPARKed
SPARK in Education

EDUCATOR GUIDE

Story Theme: Performance Ideas
Artist/Organization: headRush
Discipline(s): Theater

Still image from SPARK story, 2006.

SECTION I - OVERVIEW

To give students hands-on activities exploring different styles of satirical theater
To invite students to create art from issues they see in the world, their communities and their lives
To introduce students to the history of satirical and political theater.

EPISODE THEME

Performance Ideas

SUBJECT

Theater

GRADE RANGES

K-12 and post-secondary

CURRICULUM CONNECTIONS

Theater, language arts, social studies and visual arts

OBJECTIVE

To introduce students to the politically charged work of headRush, as they challenge audiences to create social change with their piece, "The Throwdown."

STORY SYNOPSIS

headRush is an Oakland-based guerrilla performance group that uses Chicano "teatro," a satirical agitprop style made popular by Luis Valdez and El Teatro Campesino in the 1960's. Their goal is to wake audiences out of passivity and inspire them to act on what they would like see happen in their communities, and their lives. SPARK follows the members of headRush as they perform on the streets, teach politically-based theater classes, and motivate viewers with their piece, "The Throwdown." This Educator Guide introduces students to politically satirical theater, and provides activities to explore status, character, creating short pieces and thinking about social issues.

INSTRUCTIONAL STRATEGIES

Individual, partner and group theater-based activities
Partner and group discussions
Individual and group writing
Individual student research

INSTRUCTIONAL OBJECTIVES

To introduce students to the performance group, headRush, and their style of satirical agitprop theater as seen in their piece, "The Throwdown"

EQUIPMENT NEEDED

SPARK story about "headRush" on DVD or VHS and other related equipment
Computer with Internet access, navigation software, speakers and a sound card, and a printer
Possibly also: Audio music player such as a CD or MP3 player, cassette deck or record player, a camera and or video recorder and player

MATERIALS NEEDED

Open space for circle and group activities
Pencils, pens and paper
White paper plates
Elastic thread/straps
Scissors, Glue
Markers, pastels, watercolor paints, colored paper, magazines for collage material, feathers, and other decorative items for masks and posters
A deck of playing cards
Current newspapers or news magazines
Examples of political cartoons and propaganda posters
Large pieces of card paper (approx. 11"x14") for posters

INTELLIGENCES ADDRESSED

Bodily-Kinesthetic – control of one's own body, control in handling objects
Interpersonal – awareness of others' feelings, emotions, goals and motivations
Intrapersonal – awareness of one's own feelings, emotions, goals and motivations
Linguistic – the ability to use language masterfully to express oneself rhetorically or poetically. Also allows one to use language as a means to remember information.
Spatial – ability to manipulate and create mental images in order to solve problems

See more information on Multiple Intelligences at www.kqed.org/spark/education.

SECTION II – CONTENT/CONTEXT

CONTENT OVERVIEW

The Oakland-based guerrilla performance group headRush is serious when it comes to taking their message to the streets. You can find them performing their brief but high-energy sketches not only in theaters, festivals and cafés, but also on sidewalks and in parking lots. The group brings its brand of urban poetry and satire to audiences wherever it finds them.

The brainchild of a trio of teacher-actors -- Rosa González, Simón Hanukai and Xago (Luís Juarez) -- headRush debuted at Oakland's Jahva House in September 2003. Calling themselves a "psycho-politico spoken-word theater crew," González, Hanukai and Juarez hoped to exhort and incite their viewers out of passivity using Chicano "teatro," a satirical agitprop style made popular in the 1960s by Luís Valdez and the farmworkers' El Teatro Campesino. Setting up wherever there is space to move, headRush's off-the-cuff improvisations and audience involvement recall the immediacy of Campesino's "actos," or one-act plays, which might have been performed on the back of flatbed truck or on a picket line.

In fact, El Teatro Campesino was where Xago came to be so deeply involved in Chicano theater. Xago was also instrumental in founding community performance group Los Illegals Comedy Clica and the Salinas hip-hop crew Baktun 12. González, an author as well as a performer, is a founding member of Las Man@s, and Hanukai serves as program director of the Destiny Arts Center. Education is a high priority for the three performers, who have all studied theater and taught at middle schools and high schools throughout the Bay Area.

With a focus that promotes making social issues and current events relevant and immediate to a new generation, the dynamic headRush has shown up at colleges, open mic nights, political events and comedy shows. In "Performance Ideas," Spark follows headRush from a performance of their acto "Throwdown" to the workshops they conduct to help kids explore complex issues through theater and movement.

THE BIG PICTURE

History of Satirical Theater

headRush's acto, "The Throwdown" reflects a long tradition of creating politically satirical theater to expose the hypocrisy, corruption and bad judgment of those in power, and to challenge everyday people to take action against it.

Defined as using ridicule, caricature, irony and witty derision to uncover the vice and incompetence of others, writers have used satire throughout the ages. As early as 5th century B.C. Greek playwright Aristophanes skewered philosophical debaters like Sophocles in his play "The Clouds," mocked writers of Greek tragedy in "The Frogs" and parodied the folly of going to war in "Lysistrata."

During the middle ages, the Catholic Church sponsored "morality" and "mystery plays" for the religious edification of the general public. Mystery plays depicted biblical stories like Adam and Eve and the Creation, while morality plays taught lessons about Christian virtue, for example, staging a hero's battle with, and ultimate victory over, the Seven Deadly Sins (greed, sloth, lust, envy, gluttony, pride and anger). Soon, secular guilds began to produce and tour these plays, performing them on the scaffold stages of moveable pageant wagons. Free from the church's censure, they began introducing satirical and farcical elements into the plays, making fun of authority figures in the community like judges, physicians, and even priests and monks.

By the mid-16th century, European audiences were flocking to a more professional style of touring show arriving from Italy, which satirized certain Italian "types" to great comic effect. A lively and crowd-pleasing form of theater, Commedia dell'arte ("theater of the professionals") appealed to rich and poor alike, and regularly included women performers onstage for the first time. Eventually, this theatrical form would greatly influence the development of European theater. For example, the personality types depicted in Commedia dell'arte later evolved into archetypes for many of theater's comic roles.

Commedia dell'arte focused on the ability of the actor to improvise dialogue and actions within a loosely structured plot. Each actor also honed their own *lazzi* (physical and verbal comic business) and would find opportunities to perform them during the course of each play. While projecting a spirit of anarchy, Commedia dell'arte actually required a high degree of discipline, technical virtuoso and ensemble playing from its performers.

Similar to ancient Greek and Roman Theater, actors wore masks. However, Commedia favored leather half-masks with exaggerated facial characteristics. Each mask embodied a different stock character and unlike the high-minded heroes of the mystery plays, Commedia characters seemed almost to embody the Seven Deadly Sins with their greedy, lustful and gluttonous desires and appetites. Most popular among these were the foolish and miserly shop-keeper Pantalone, the conceited, pedantic Dottore Gratiano, the rascally servant Arlecchino and the boastful but cowardly soldier, Il Capitano. Variations on these characters began to appear in different countries, the mischievous Pedrolino evolved into France's melancholy Pierrot, and England refashioned crafty Punchinello into the puppet Punch of "Punch and Judy" shows.

By the 18th century, Commedia dell'arte's popularity was waning; however, the work of successful playwrights like Moliere (Jean-Baptiste Poquelin) took their influence from the Commedia style. Moliere created comedies that reveled in the opposing nature wrestling within each person, the baser animal side versus the civilized façade worn in society. In several of his plays the social mask slips off, revealing a character riddled with faults. Moliere felt that it was comedy's job to hold a mirror up to nature, and seeing someone constantly answering to one, then the other of his contradictory natures, was humorous.

While Moliere's plays regularly exposed qualities like hypocrisy and greed, and even seemed at times to question the existence of a God, he did not intend his plays to have a political or social agenda. His work explored his characters' follies and vulnerabilities, but he wasn't espousing particular views in the hope of instructing the audience or changing their behavior.

The Rise of Propagandist and Political Theater

Theater artists consciously and vigorously began using theater as a tool to broadcast information and to move audiences to action in the post-revolutionary Russia of 1917. To spread their political views, the Bolsheviks (members of a wing of the Russian Social-Democratic Workers' Party, led by Lenin) recruited performers to create political theater which combined agitation (capitalizing on the public's discontent around certain issues using easy to remember catch-phrases and simplistic statements) and propaganda (arguments created to influence public opinion) in what came to be called *agitprop*.

Actors performed news stories in "Living Newspaper" skits revolving around controversial issues of the day and various social problems. The Blue Blouses (so named because performers wore the blue workers' uniforms as their costume) were the most renowned of the agitprop companies. Performing a collection of sketches, monologues, movement and music, they used cartoon-like characterization in satirical skits. The company inspired the creation of other touring agitprop groups from all over the world. Performers took to streets, city squares and outside of government buildings, symbolically reclaiming the power and voice they felt had been taken from them. German groups gave performances in working class neighborhoods on vans equipped with ready-made stages that could be packed up quickly if police came by. In Korea, performers helped fuel the resistance movement against the Japanese occupation. During the Chinese cultural revolution in the 1960's, the Chinese

government included agitprop in their education programs, a practice continued even today. Performers in both North Vietnam and America staged agitprop productions to protest the Vietnam War. In the 1960's and 70's as more and more young people engaged in political dissent, they turned to agitprop, experimental, and guerrilla theater as valid forms of political debate and consciousness-raising.

Stirred by the Civil Rights Movement of the early 1960's and peace campaigns around the Vietnam War, performers from all over the country began forming dynamic, new theater companies and tackling political issues in their work. Some of the most famous companies, who continue to thrive today are the San Francisco Mime Troupe, Bread and Puppet Theater, based in Vermont, and El Teatro Campesino. Anything but silent, the San Francisco Mime Troupe took up commedia dell'arte's broad style, working with different theatrical genres and lampooning political figures in their free public performances.

Luis Valdez borrowed from the carpa's (Mexican traveling tent theater) techniques when creating El Teatro Campesino. Working with Cesar Chavez in the United Farm Workers Union, Valdez realized that theater could galvanize the workers into action. El Teatro Campesino created and performed actos (short agitprop plays) and performed them on the backs of trucks and on picket lines during the California agricultural workers' strikes of the 1960's.

Around the same time, Italian avant-garde playwright and actor Dario Fo developed his own irreverent and bawdy style of commedia-inspired agitprop theater. His company Nuova Scena was connected with the Italian Communist Party and later he started the Collettive Teatrale La Comune to tour factories, parks and gymnasiums. Awarded the Nobel Prize for Literature in 1997, Fo's most famous plays include "Accidental Death of an Anarchist" and "We Won't Pay! We Won't Pay!"

Engaging the Audience

Used as a way to rouse disenfranchised groups to action, agitprop and other styles of theater principally emerge during times of political dissatisfaction. Where Moliere and Commedia artists wished primarily to entertain their audiences, feeling the theater wasn't the place to incite societal change, in the 20th century theater artists wanted passive observers of theater to become active participants. A major influence in modern theater, German playwright Bertolt Brecht desired audiences to employ their intellect, instead of their emotions, when watching a play. In his opinion, theater which created the illusion of reality caused audiences to identify emotionally with characters, but didn't challenge them to think about their own lives. Influenced by Marxist principles, German Expressionism and Chinese theater, Brecht posited an "epic theater" (like epic poetry in that it is narrative and non-dramatic), intended to inspire social change. To provoke audiences into thinking about the didactic arguments offered onstage, Brecht created his *Verfremdungs-effekt* ("alienation effect) which employed jarring techniques like harsh stage lighting, few props, and placards with explanatory captions. Characters also interrupt story lines to sing songs or address the audience directly with important messages. Brecht's most famous epic plays include "Mother Courage and Her Children," which focuses on war's effect on civilians, "The Good Woman of Setzuan," a parable play set in prewar China, and "The Resistible Rise of Arturo Ui," a satire of Hitler's rise to power re-imagined in gangster-era Chicago.

While Brecht asked audiences to participate mentally and actively around ideas of social change, French theater artist Antonin Artaud felt theater should initiate spectators into a primitive and sacred mystery wherein they would experience awe and terror and liberate their subconscious mind from its civilized, logic-bound prison. Performers were challenged to portray madness, perversion and other extreme states of being. Deeply influenced by Surrealism and Balinese theater, Artaud proposed a "Theater of Cruelty," in which the actor serves as a kind of priest or magician violently awakening the audience through performances that stress physicality, gestures, screams and inarticulate cries, instead of relying on dramatic speech. Held in the round (seating the audience on all sides of a stage) to further remove the barrier between performer and spectator, Artaud suggested the use of dissonant sound effects, whirling stage sets and frenzied use of light, among other things, to achieve this sense of disequilibrium.

Artaud's writings inspired many directors, including Jerzy Grotowski, founder of the Polish Laboratory

Theatre. Often referred to as "poor theater," Growtowski's approach was a bare bones theater, stripping away props, scenery and costume elements and focusing purely on the actor as these performers engaged and confronted their audience. In 1947, Julian Beck and Judith Malina created The Living Theatre in New York with the goal of directly engaging the audience on a personal and physical level. Stressing their political views of non-violent protest and anarchism, in 1963 they produced Kenneth H. Brown's "The Brig," a play that demonstrated the dehumanizing effect of military training. By 1968, they produced works like Paradise Now (1968) where they attempted to shock and confront audiences into discomfort by doing things like performing rituals and goading audience members into arguments.

Emerging in the 1970's, Brazilian theater director Augusto Boal proposed a "Theatre of the Oppressed." Wanting to remove the traditional division between actors and audiences, Boal created "Forum Theatre," where audience members who have ideas about how an issue might be worked out, are encouraged to come onstage and take the place of an actor. Boal's vision is to see audiences move from passive receivers of ideas to "spect-actors," who imagine their own ideas of change, and are empowered to make this change happen in their communities. Inspiring non-performers to use theater as a catalyst for grass-roots activism, community activists, teachers and workers, among others, often use Boal's techniques to grapple with social concerns like racism, sexism, gay rights, rights for the disabled, bullying, and a number of other issues.

RESOURCES – TEXTS

CHILDREN'S BOOKS

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www.communityarts.net/readingroom/archivefiles/1999/12/a_brief_introdu.php

RESOURCES – WEB SITES

headRush
www.headrushcrew.com

Community Arts Network (promoting information exchange, research and critical dialogue within the field of community-based art)
www.communityarts.net

El Teatro Campesino
www.elteatrocampesino.com

San Francisco Mime Troupe
www.sfmt.org

Yahooligans – Around the world: Social and Political Issues
www.yahooligans.yahoo.com/Around_the_World/Social_and_Political_Issues

VIDEO/AUDIO RESOURCES

Luis Valdez and El Teatro Campesino
Available by contacting Oregon State University:
(541) 737-2538
valley.circ@oregonstate.edu

BAY AREA FIELD TRIPS

EDUCATIONAL ORGANIZATIONS

826 Valencia: The Writing Center
Helps students, ages 8–18, to develop their writing skills, offering free drop-in tutoring, workshops, and storytelling. (415) 642-5905 / www.826valencia.org

BAY AREA THEATER COMPANIES

Campo Santo and Intersection for the Arts
Presents new and experimental work in the fields of literature, theater, music, dance and the visual arts.
(415) 626-2787 / www.theintersection.org

El Gato Del Diablo
Presents affordable family productions that reflect, and are relevant to, our diverse community. (415) 664-5276 / www.elgatotheatre.org

San Francisco Mime Troupe
Performs free shows during the summer at public parks and venues all around Northern California. Also offers youth workshops. (415) 285-1717 / www.sfmt.org

Teatro Vision
Produces plays that explore the Chicano/Latino experience. (408) 272-9926 /www.teatrovision.org

CULTURAL CENTERS

Mission Cultural Center for Latino Arts
Latino cultural arts organization offering exhibitions, classes, youth, and senior programs. (415) 821.1155 / www.missionculturalcenter.org

MACLA
A contemporary arts space in San Jose offering a variety of visual arts, performance and literary programs with a focus on creating opportunities for interaction between traditional audiences and new art forms and emerging artists.
998-2783 / www.maclaarte.org

La Pena Cultural Center
Presents cultural and educational programs that increase understanding of different cultures and support efforts to build a more just society.
510-849-2568 / www.lapena.org

MUSEUMS
Gallery de la Raza
Offers art exhibitions, multimedia presentations, performances and spoken-word events, screenings, computer-generated murals and educational activities.
415.826.8009 / www.galeriadelaraza.org

SECTION III – VOCABULARY

DISCIPLINE-BASED VOCABULARY AND CONCEPTS IN THE SPARK STORY

Backstage
The area the audience can't see behind the stage or performing space in a theater, this includes dressing rooms.

"Break the barrier between audience and performer"
In the tradition of "realistic" theater, performers and audiences pretend that an invisible "fourth wall" exists in front of the stage. Actors are careful not to look directly at audience members as this would break the illusion of an enclosed world that audiences are looking into. German playwright Bertolt Brecht, was one of the first to "break the fourth wall" in his plays, having actors interact openly with the audience instead of pretending they weren't there.

Character
A person or being portrayed in a theatrical piece.

Costumes
Clothes, accessories and hairpieces worn by performers and designed by costumers in keeping with the style or era in which the production is set.

Debut
The first public appearance of a production or performer.

Guerrilla Theatre
Plays, skits or improvisations focusing on social and political issues, usually staged in an outdoor public place.

Performance piece
A structured or unstructured theatrical work of any length or genre.

Political Plays
Theatrical writings in which the theme or plot focuses on one specific, or several different, political issues.

Spect-actor
A term created by Brazilian theater director Augusto Boal to refer to an audience member who joins the activity onstage; a spectator who decides to take action.

Theater troupe
A company or group of theater performers, often who tour. Sometimes includes other non-performers who work with the company.

Warming up
Vocal, physical and psychological preparation that the actor engages in before going onstage to perform.

SECTION IV – ENGAGING WITH SPARK

STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

Activities inspired by Commedia Dell'Arte

LEADING WITH DIFFERENT PARTS OF THE BODY (Grades K-12)

- Ask students to walk around the room noticing how they move; is there a certain part of their body they lead with? Hips, knees, head?
- Prompt students to lead with different body parts (chest, stomach, nose, chin, toes, forehead, hands, etc.) as they move around the room

Variation

- Have half the class do this activity and half the class watch. Try playing different kinds of music to vary the tempo, style and energy of the students' movement.
- Have students freeze at various moments (Students observing can also choose a participant and do a quick sketch of them in their pose.)
- Reflect – what did students see others do? What did it feel like to do the activity themselves?

GESTURE EXAGGERATION (Grades 2-12)

This activity is reminiscent of the game "Telephone." Have students stand in a circle, or in a line. The first person starts by making a small, subtle gesture. The next person takes it over and makes it bigger and so on around the circle down the line until the last person makes the most extreme version of the gesture.

Variation

Add sound in the same way. Make sure students keep the original gesture/sound in mind, and that they don't make up a new gesture. We should be able to see the gesture grow organically. (This activity is useful for students to gauge subtle gestures- "1", extreme gestures- "10" and those in between.)

CHARACTER GESTURES

(Grades 3-12 & college)

- Get suggestions of several "types" (based on what they do) and write them on the board, for example: teacher, mother, child, soldier, celebrity, judge, nurse, etc.
- Ask volunteers to come up with gestures for each type that represent in some way what they do. (e.g., a mother might hold her baby, a celebrity might blow kisses to the crowd.)
- Experiment with the exaggeration of the gesture asking students to try the gesture at "1" at "10" and various numbers in between.
- In small groups, have students choose one character type to pretend to be and have them interact with the other characters, using these gestures and a catchphrase for their character, while others watch.

Additions

- Students can come up with characters' desires, emotional moods or qualities and rework their gesture accordingly. (For example, how would you portray a celebrity who is hungry for constant attention waving to fans?)
- In addition to gestures, students can create tableaus (frozen pictures) of their characters, alone or with others, in various situations. (e.g., sad soldier saying goodbye to family.) They can then write short scenarios, skits or stories based on these tableaus.
- Ask students to draw a symbol for their gesture and name it.

PAPER PLATE CHARACTER MASKS

(Grades 2-12)

- Have students choose a character type and that character's quality or qualities.
- On a sheet of paper, ask students to make a "Wanted Poster" for their character. They can draw a picture of the character on the top half of the sheet, and write a description of what their character does on the bottom half. (Older students

may choose to write a biography, case study or psychological profile.)

- Cut white paper plates in half, cut out eyes and make tiny holes or slits at each end of the mask. Thread elastic straps through the slits and make a large knot at each strap end.
- Invite students to decorate the mask, capturing the character's type and qualities. Decorating materials might be as simple as pens or pastels, to collage items, feathers, or even paper maché for more texture.

Variation
Students can also choose people that they'd like to satirize from history or current events and make character masks and wanted posters of them.

RELATED STANDARDS
VISUAL ARTS

Grade 2
2.0 CREATIVE EXPRESSION
Skills, Processes, Materials, and Tools
2.1 Demonstrate beginning skill in the use of basic tools and art-making processes, such as printing, crayon rubbings, collage, and stencils.
2.2 Demonstrate beginning skill in the use of art media, such as oil pastels, watercolors, and tempera.

THIEF, BOSS & CRUSH IMPROVISATION
(Grades 6-12 & college) Credit: Jeff Raz

- Ask for 4 volunteers. One of them will be the host of a party, and the guests will enter one by one.
- Each of the four needs to secretly decide the relationship they have with the others. One is their boss, who they want to impress and compliment, another is someone they distrust and suspect is a thief, and the last is someone they have a huge crush on. (Hopefully, they won't all choose the same person to be their boss, etc.) They don't tell the person, we find out what each person's relationship is to the other by the way they act with one another. Remind them there are big stakes here! They need their boss to like them, their crush to fall in love with them and their thief to admit they stole.
- Depending on manageability, additional students can join the party one by one, choosing their own boss, crush and thief from among the group.

Variation
Students can do this activity playing their masked characters.

Status Activities

HIGH STATUS / LOW STATUS
(Grades 2-12)

- Divide the students into two groups and have each group line up on opposite sides of the room. Ask the students in the line on the left side of the room to pretend they are powerful and important people. (What this often looks like physically is that they are standing straight and tall, chin up, using expansive and commanding movements, and generally "taking the stage".) Ask students on the right side of the room to pretend that they serve the powerful people, but have no power themselves. (Physically they might show this by hunching over, making themselves and their movements small, quick and nervous gestures, and having little eye contact with others.)
- Have a "powerful" student and a "non-powerful" student from each line walk to the center of the room/stage, greet each other, "Hello" in their status characters, then walk to the other side of the room.
- After everyone in the line has had a turn, have the students shift power roles.
- Reflect on how it felt to be treated as a "high status" person, how it felt to be treated as a "low status" person. (Engaging discussions about class and power can come from this activity.)
- *Variation*—Once they meet in the center, have their roles shift so that they finish walking to the other side of the room in a different power role.

STATUS KINGDOM
(Grades 3-12)

- Have students sit in a circle. In front of each student, place a playing card face down. Each card corresponds to a person's status in the class dominated hierarchy of this "card kingdom," for example, kings, queens & jacks are royalty, numbers 7-10 are lords/knights and ladies that serve the royalty, but are still aristocrats, numbers 4-6 are tradespeople/merchants, numbers 2-3 are servants of the aristocrats, and aces are servants of the tradespeople. Invite students to imagine the number of the card in front of them, (are they queens or servants?) but NOT to pick it up until you give the instruction, and never to look at it during the activity.

- On the count of three, ask students to pick up the card and lift it directly to their foreheads – without looking at the number on the card.
- Have them greet each other with "Good morning," and accompanying gestures (eg, bowing to royalty, tipping hat to aristocrats, waving hello to merchants, dismissive nod to servants, etc.) keeping in mind the class of the person's card. Since they don't know their own card number, students may begin by playing a certain status, however, they should adapt their status based on how others are treating them.
- At the end of this activity, have students line up according to what number they think they are, kings at the head of the line and aces at the end. Then ask them to look at their cards. Did they guess what their number was from how they were treated?
- Ask students to write about this experience. Was there ever a time that they felt treated in a high/low status way in their own lives? Or a time they saw this kind of class hierarchy? After writing, encourage them to share with a classmate whatever they feel comfortable sharing.

Variation
Students can look at their card numbers to play that status accordingly. Also, after working in this imaginary "kingdom", students can attribute status roles they see in the real world, or in historical situations, to the numbered cards. (This is a great jumping off point to discuss feudalism in Medieval Europe.)

WALKING ON THE GRID
(Grades 3-12 & college) Credit: Jerzy Grotowski
- Invite students to imagine there is an invisible grid on the floor (you might draw one on the board as a visual aid.) When walking on "the grid," students must follow its vertical and horizontal lines, they cannot move diagonally, backwards, in curving, circular or any other non-linear ways.
- Introduce 2 or 3 students at a time onto "the grid" until they get the feel of it.
- Now break into 4 groups (for example: yellow, orange, purple & green). Purples begin walking on the grid, they take on the role of powerful leaders. They lead the movement patterns on the grid.
- Greens now enter the grid, they are the followers of the purple leaders, copying everything the purples do.

- Yellows now enter - they don't have to obey the rules! They can walk any way they like on the grid, but they can't touch anyone, and they can't leave the grid.
- Oranges are the security guards, they have to obey the rules of the grid, but at the same time it's their job to "herd" the yellows, getting them back to walking the vertical and horizontal lines. Again, they can't touch them.
- Rotate roles so students get a chance to play each of these roles.
- Reflect on the exercise afterwards. How did it feel to be a yellow, an orange? What gave the purples the right to lead? Why did the greens have to follow? How did the greens or oranges feel that the yellows got to disobey the grid rules?

Variation
Vary the roles so that, for example, only greens are following the grid rules. Experiment with changing the group dynamics.

Next step
Instead of the colors, have students brainstorm various groups from society or history and play these on the grid, justifying why each plays their specific role. Students can also write about other historical or social parallels they see similar to the "grid world."

CONFLICT MACHINE
(Grades 3-12 & college) Credit: Augusto Boal
- Each student writes about what conflict means to them and also what conflict feels like and looks like to them. They share (what they feel comfortable sharing) with the class, and the teacher (or a student) can capture these definitions on the board. Then, each student creates a gesture and sound to represent their idea of conflict.
- One by one, students come into the playing area and move around the space repeating their gesture and sound over and over until everyone is simultaneously performing their conflict gesture and sound.
- The teacher, or a chosen leader, approaches one person and places their hand over their head. At this sign, all the participants copy the gesture and sound of the chosen person. When the leader removes her hand everyone goes back to repeating their original gesture and sound, until the leader chooses a new person to follow.
- Touching them lightly on the arm, the leader can also signal each person to freeze in their conflict

pose until one by one all are frozen in a pose. Or, have some freeze while others continue their different conflict gestures, or repeat a single person's gesture.

Addition – students can then create an abstract visual art piece focused around either the conflicts in their own lives, or the conflicts they see in their communities, or in the news.

FORUM ACTIVITY

(Grades 4-12 & college) Credit: Augusto Boal

- Have students participate in a free-write about a couple of important issues in their lives and communities. After sharing some of their ideas with the class, have everyone vote on a couple of issues to act out.
- Several students begin an improvisation about the issue chosen. As they are improvising, other students can add their input on ways to deal with or solve the issues by calling, "Freeze!" and jumping into the action. The participants freeze and the student can either replace someone by tapping them on the shoulder or just join in.
- After jumping in, participants can also call out "Rewind to…" to return to an earlier part of the improvisation.

Variations

- This activity can also be used to replay an issue that comes up in class or on school grounds. For example, if two students had a disagreement they could re-enact it and other students who witnessed it could jump into the roles to play out different ways of dealing with the situation.
- Students can also take issues and situations from current events, locally or internationally, and explore different ways of working these out.

Social studies-focused activities

NEWSPAPER ACTO (Grades 6-12 & college)

- In groups of 6 or so, students should comb through a newspaper or news magazine together and choose a news story that appeals to them both for its content and the characters in it. If there's time, or as homework, have students do background research on this story and the people in it, bring their research in and share it with their group. Discussing the story, they should touch on: Does the writer seem to be favoring one side over another? What are the students' own opinions

about this story, the situation or the people involved?
- For dramatic purposes, the group should decide: Who are the main characters of the story? What do they want? Decide who will play which role. What is each character's significant gesture and catchphrase? What body part do they lead with? What desires, qualities and emotions do they have? Since these are shorthand, cartoon-like sketches of the characters, are their movements, gestures and voices extreme enough?
- Work out the beginning, middle and end scenes and a small amount of dialogue for the acto. (Possibly, students can make placards with a title for each scene.)
- Share scenes with each other and reflect on what they saw and the process of creating these pieces. Additionally, students can video these actos to observe and discuss later.

Additions

- Brainstorm different theatrical genres (naturalism, melodrama, farce, silent mime, etc.) and write them on the board. Invite each group to choose one of these styles and present their acto in this style. Reflect on how this changes the piece.
- Students can also create their own satirical cartoons about the news events they've chosen.
- After sharing examples of propaganda posters & images from different countries and eras, invite students to think of an issue or situation they feel passionate about (or would like to be an activist for). Using markers, paints, collage or a combination of all three, challenge them to make their own propaganda posters for this issue.

RELATED STANDARDS
THEATRE

Kindergarten
2.0 CREATIVE EXPRESSION
Development of Theatrical Skills
2.1 Perform imitative movements, rhythmical activities, and theatre games (freeze, statues, and mirrors).

Grade 3
5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS
Connections and Applications
5.1 Use problem-solving and cooperative skills to dramatize a story or a current event from another content area, with emphasis on the Five Ws.
Careers and Career-Related Skills
5.2 Develop problem-solving and communication skills by participating collaboratively in theatrical experiences.

Grade 5
2.0 CREATIVE EXPRESSION
Development of Theatrical Skills
2.1 Participate in improvisational activities to explore complex ideas and universal themes in literature and life.

Grades 9-12 (Advanced)
3.0 HISTORICAL AND CULTURAL CONTEXT
3.2 Analyze the impact of traditional and nontraditional theatre, film, television, and electronic media on society.

RELATED STANDARDS
HISTORY-SOCIAL SCIENCE CONTENT STANDARDS

Grade 2
2.3 Students explain governmental institutions and practices in the United States and other countries.
Explain how the United States and other countries make laws, carry out laws, determine whether laws have been violated, and punish wrongdoers.

Grade 7
7.6 Students analyze the geographic, political, economic, religious, and social structures of the civilizations of Medieval Europe.
Understand the development of feudalism, its role in the medieval European economy, the way in which it was influenced by physical geography (the role of the manor and the growth of towns), and how feudal relationships provided the foundation of political order.

RELATED STANDARDS
LANGUAGE ARTS

Grade 4
WRITING APPLICATIONS
2.3 Write information reports:
a) Frame a central question about an issue or situation.
b) Include facts and details for focus.
c) Draw from more than one source of information (e.g., speakers, books, newspapers, other media sources).

SPEAKING APPLICATIONS
2.1 Make narrative presentations:
a) Relate ideas, observations, or recollections about an event or experience.
b) Provide a context that enables the listener to imagine the circumstances of the event or experience.
c) Provide insight into why the selected event or experience is memorable.

Grades 9 & 10
WRITING STRATEGIES
1.3 Use clear research questions and suitable research methods (e.g., library, electronic media, personal interview) to elicit and present evidence from primary and secondary sources.

READING COMPREHENSION
2.3 Generate relevant questions about readings on issues that can be researched.
2.5 Extend ideas presented in primary or secondary sources through original analysis, evaluation, and elaboration.

For more information about SPARK and its educational content, including the Visual & Performing Arts Standards, visit the Web site at http://www.kqed.org/spark/education.

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For more information about the California Visual & Performing Arts Standards, visit the CA Dept. of Education at http://www.cde.ca.gov/be/st/ss/index.asp.

KQED
education network

Basic Media Education Questions

When using media in the classroom it is helpful to ask some basic questions that will expand your students' understanding of the information they are receiving. Soon these questions will become the standard inquiry around any media, inside and outside the classroom, empowering your students to be more savvy media consumers and creators.

What is the message?

Who made it?

Who is the target audience? How do you know?

Why was it created?

How was it made?

Why was it made that way?

What is the context in which it was created?

How might this media impact you, your community and our society?

Who will benefit/not benefit from the creation of this media?

How might different audiences, communities or people interpret this message differently from you?

How could it be different?

What is missing?

Is this fact or fiction?

Why do they use_____ (an interview, graphics, pictures, music, etc) instead of another way to communicate information?

What is the role of the _____(narrator, character, anchor etc.)?

How are graphics used?

How is music used?

PRODUCTION

Guiding questions:
- What do you think the purpose of this segment is?
- Who is the intended audience?
- How does the production of the media (camera work, music, narration, etc.) support your hypothesis?
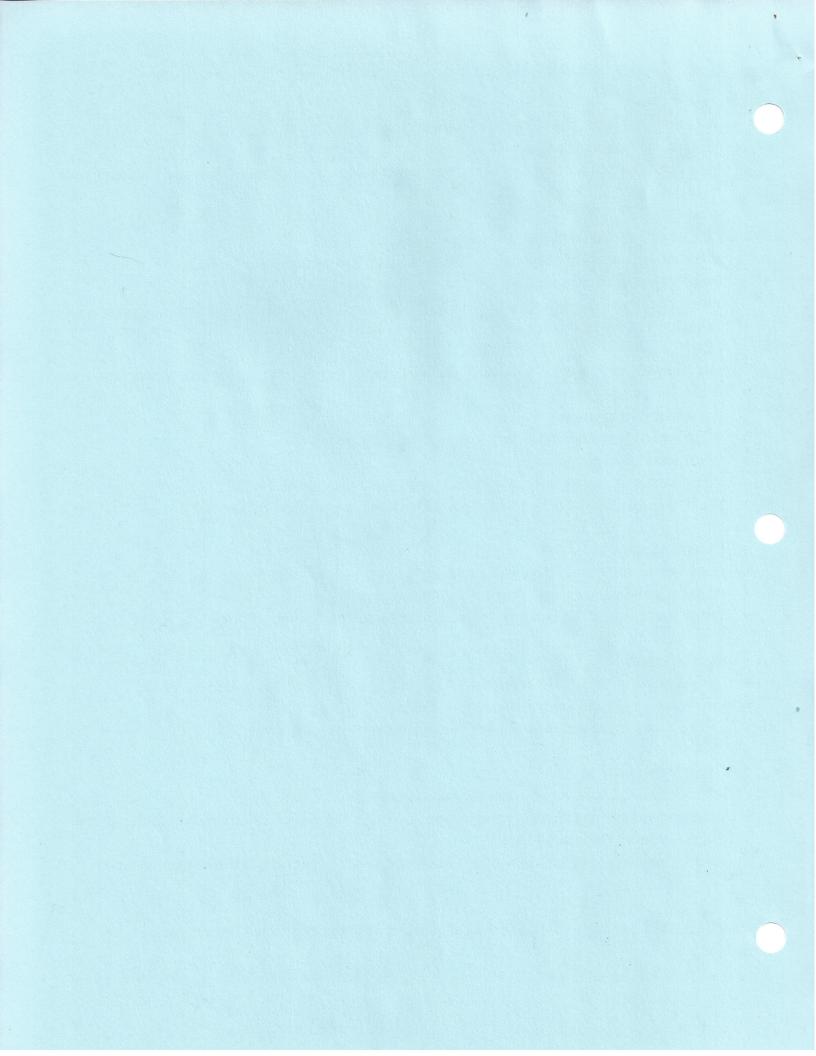
Watch the segment and note the following
1. What is your general response to the filming of the segment:
- Do you find it interesting? How?
- What feelings did it bring up?
- What do you think the purpose of this broadcast is? (persuasive, informative, etc.)

After you have identified what you think the purpose is, watch the segment a second time and look for the following:
2. Vocabulary/Narration:
- What words/vocabulary is that support the purpose?
- What kind of language is used?
- What works are used to create or heighten the tone of the piece?
- What devices are used to attract our attention, convince or inspire us?

3. Camera Work:
- Does the camera work (the way scenes are shot) support the purpose?
- How does the camera work involve you in the piece?
- What features of the camera work contribute to the feeling of the piece?

4. Music/Sound:
- Is the music in a specific style that supports the purpose? Describe the music.
- How does the music contribute to the feeling of the piece?
- Is the music or sound important in the piece? Why or why not?

5. Other Components:
- What role does lighting or color play in the piece?
- What individuals are shown in the segment? Does the choice of people present support the purpose of the story? How?
- Who is speaking (and who is not) in the piece? What effect does the narration have?
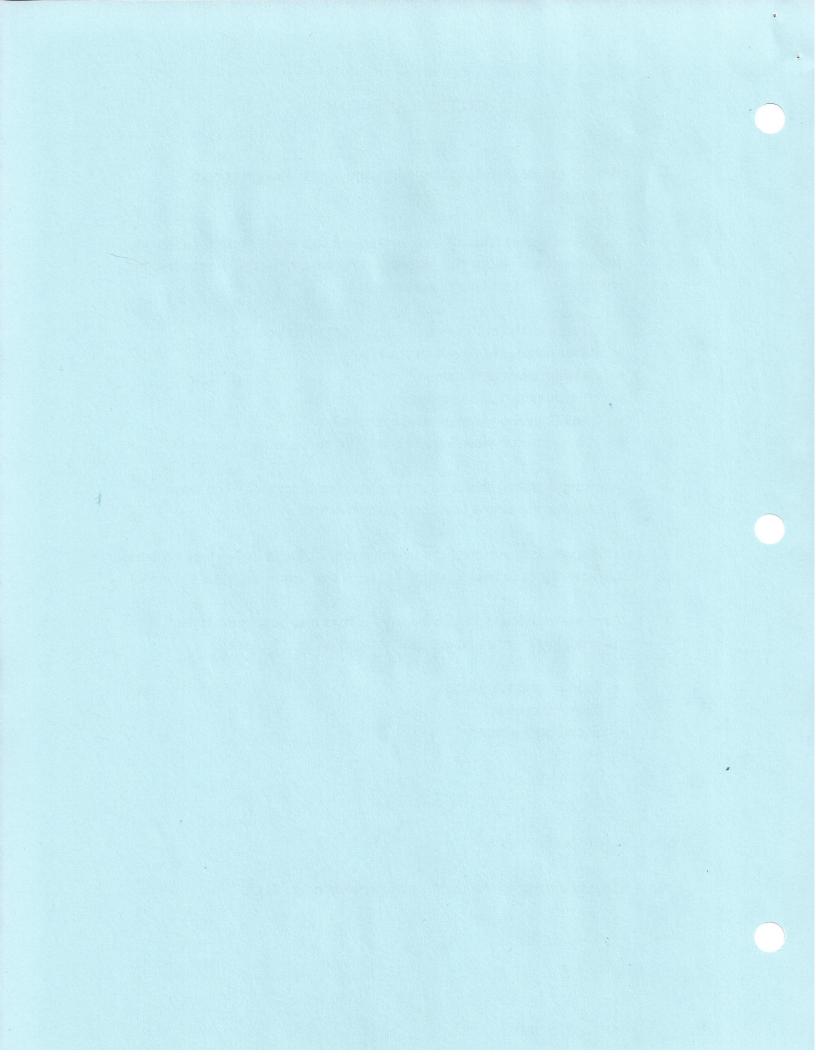
"Write a 500 word summary of the technical aspects of production that impact media messages"

CRITICAL VIEWING

1   Watch the segment, noting down key ideas, thoughts and responses.

2   Mute the sound and watch a portion of the story that focuses on the artwork. Freeze the video or DVD on one piece of artwork and respond to the following questions

- Describe the artwork in as much detail as you can
- What interests you in this piece?
- In what ways is it unique?
- How does it make you feel?
- Does it evoke ideas or associations?
- What, in your view, was the artist's purpose or intention?

3   Working in pairs, share your responses and consider the ways in which your ideas are the same or different.

4   In the whole group explore why members of the group may respond differently to artwork. What factors shape how we view artwork?

5   Move on to discuss the following factors and how they affect individual responses to art and notions of "good taste"

- Background knowledge
- Cultural context
- Social background
- Gender
- Ethnicity
- Age

6   Write 500 words on:

Viewing artwork: the factors that determine "taste"

KEY CONCEPTS OF MEDIA LITERACY

1. All media are constructions

The media do not present simple reflections of external reality. Rather, they present carefully crafted constructions that reflect many decisions and result from many determining factors. Media Literacy works towards deconstructing these constructions, taking them apart to show how they are made.

2. All media construct reality

The media are responsible for the majority of the observations and experiences from which we build up our personal understandings of the world and how it works. Much of our view of reality is based on media messages that have been pre-constructed and have attitudes, interpretations and conclusions already built in. The media, to a great extent, give us our sense of reality.

3. Audiences negotiate meaning in the media

The media provide us with much of the material upon which we build our picture of reality, and we all "negotiate" meaning according to individual factors: personal needs and anxieties, the pleasures or troubles of the day, racial and sexual attitudes, family and cultural background, and so forth.

4. Media have commercial implications

Media Literacy aims to encourage an awareness of how the media are influenced by commercial considerations, and how these affect content, technique and distribution. Most media production is a business, and must therefore make a profit. Questions of ownership and control are central: a relatively small number of individuals control what we watch, read and hear in the media.

5. Media contain ideological and value messages

All media products are advertising, in some sense, in that they proclaim values and ways of life. Explicitly or implicitly, the mainstream media convey ideological messages about such issues as the nature of the good life, the virtue of consumerism, the role of women, the acceptance of authority, and unquestioning patriotism.

6. Media have social and political implications

The media have great influence on politics and on forming social change. Television can greatly influence the election of a national leader on the basis of image. The media involve us in concerns such as civil rights issues, famines in Africa, and the AIDS epidemic. They give us an intimate sense of national issues and global concerns, so that we become citizens of Marshall McLuhan's "Global Village."

7. Form and content are closely related in the media

As Marshall McLuhan noted, each medium has its own grammar and codifies reality in its own particular way. Different media will report the same event, but create different impressions and messages.

8. Each medium has a unique aesthetic form

Just as we notice the pleasing rhythms of certain pieces of poetry or prose, so we ought to be able to enjoy the pleasing forms and effects of the different media.
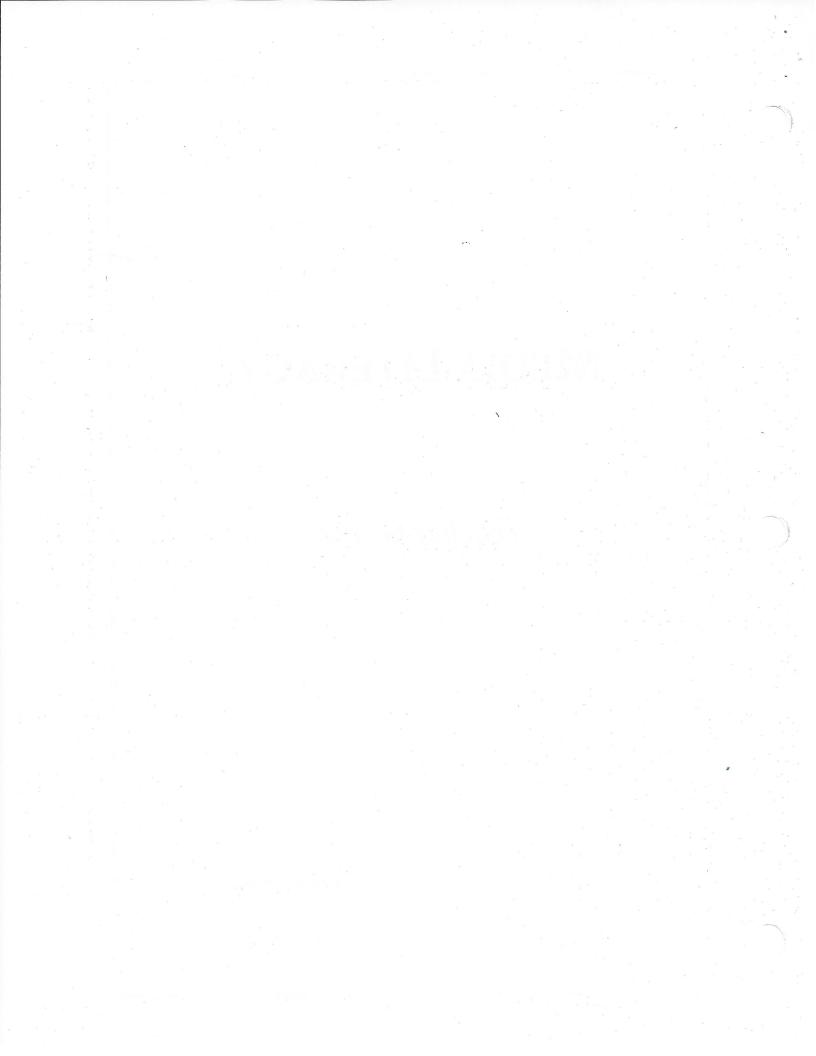
http://www.kqed.org/topics/education/medialiteracy/keyconcepts.jsp

MEDIA LITERACY

Teacher Guide

MEDIA LITERACY

Table of Contents

What is Media Literacy?

- Media Literacy is the ability to both analyze and produce media.

- Media Literacy provides students with information and skills that enables them to evaluate media and form their own opinions.

- Media Literacy leads to empowerment by providing students with production skills and encouraging them to voice their ideas using the media.

- Media Literacy provides skills necessary for full participation in the community and in our democracy.

- Media Literacy is the ability to ask critical questions about the media.

- Media Literacy is an approach to education which encourages both a process of analysis and includes a production component when using media in the classroom.

- Media literacy concepts can be integrated into any subject area in the standard curriculum.

- Media literacy recognizes that we understand the world through the lens of the media and therefore it is important to understand the power and effective use of the media on order to fully understand our world.

- Media literacy links the classroom to the world.

What Media Literacy is Not

- Media Literacy is not a separate subject area.

- It is not censorship.

- It is not imposing your personal values or taste on students.

- It is not defining what is good and bad media.

- It is not an attempt to get students to stop watching, reading, listening to or using the media.

Key Concepts of Media Education

(Reprinted from Media Literacy Resource Guide: Intermediate and Senior Division. Toronto: Ontario Ministry of Education, 1989.)

1. **All media are CONSTRUCTIONS:**

   Media are mediated communication. They are not "slices of life," "windows on the world," or "mirrors of society." They are carefully manufactured constructs with nothing left to chance. They are not, by definition, "real," although they attempt to imitate reality. The success of these manufactured constructs lies in their apparent naturalness. Our job as media educators is to make media "strange" and problematic to students.

2. **All media construct REALITY:**

   Although media are not real, they can shape our attitudes, behavior and ideas about the world. The WWII broadcaster, Walter Lippman called it "the world outside and the pictures in our heads." If we haven't had first-hand experience with a person, place or thing and yet we feel we know something about it based on media information, then media has constructed a form of reality for us. Our job as media educators is to question media culture and to teach our students to think about reality vs. mediated information.

3. **AUDIENCES negotiate meaning in media:**

   Audiences are not passive entities. We may look passive as we sit motionless in front of a book or a TV, but our minds are working to make sense of the information. This is especially true of fast-paced modern media. We learn to anticipate the codes and conventions in media and to somehow "read" or make meaning of its message. We do this as individuals and in predictable ways, as groups. Our taste in media content and forms changes as we age. Advertisers know this and try to target us as individuals and as audiences. Our task as media educators is to help students become aware of the way that they interact with media personally, and to speculate about the way that others might use media.

4. **Media have COMMERCIAL implications:**

   Media industries add billions of dollars to economies and are one of the United States' largest exports. In addition to the business generated by media commodities, spin-off products and services that rely on media industries generate billions more. Commercial factors such as distribution, technical costs, labor costs ownership and potential ad sales influence content. Advertisers are guaranteed a number of consumers who will see their ads and who they target to buy products. Advertising drives media businesses. The commodity that is bought and sold is the audience. Our challenge as media educators is to educate students about media industries and the way that they are intertwined with modern economic systems. We can teach students to question the economic decisions that influence the content of a media product and to become aware of the place of media industries in the overall economy.

5. **Media contain IDEOLOGICAL and VALUE messages:**
   Objectivity and balance are journalistic ideals, but media are not value-free. The notion of objectivity in media is a relatively new idea. Until the first part of the Twentieth Century, audiences did not expect media to be objective. They knew the "Republican" newspapers or the "Democrat" magazine and generally bought them according to their own ideological persuasion. Media content that purports to be objective can hide explicit and implicit values and ideology. Most modern media content maintains a social status quo or "sells" a consumer lifestyle. The role of the media educator is to guide students to uncover ideological messages using media literacy techniques and values education strategies.

6. **Media have SOCIAL and POLITICAL implications:**
   Media have irrevocably altered the landscape of modern political campaigning. Media not only seek to sell us products, but they also sell us political candidates, ideas, public healths messages, and seek to shape audiences into political constituencies. Media technologies have altered our culture, our families and the way we use our leisure time. Although they may not directly affect the way we behave, media seek to legitimize and reinforce social and political behavior. The job of the media educator is to increase students' awareness about the political and social messages in media and the way they seek to shape political and social attitudes.

7. **Media have UNIQUE AESTHETIC FORM that is closely related to CONTENT:**
   People derive great pleasure from their use of media and media literacy skills can heighten that pleasure. We can appreciate the artistry of texts, technical feats, and creative vision. We can also understand that form and content are closely related in media and that each medium has unique codes, conventions, benefits, and limitations that influence its content. Students can learn creative self-expression by producing their own media texts in the classroom, as they analyze the texts of others. They can also see how each medium reports the same event in a different way due to the constraints and limitations of the medium. Hands-on production and critical analysis are two halves of a whole media studies program.

Media Analysis Questions for Critical Viewing

When using media in the classroom it is helpful to ask some basic questions that will expand your students' understanding of the information they are receiving. Soon these questions will become the standard inquiry around any media, inside and outside the classroom, empowering your students to be more savvy media consumers and creators.

General Questions
These basic questions are important to ask when viewing **any** form of media.

- What is the message?

- Who made it?

- Who is the target audience?/How do you know?

- Why was it created?/What is the purpose?

- How was it made?/Why was it made that way?

- What is the context in which it was created?

- How might this media impact you, your community and our society?

- Who will benefit/not benefit from the creation of this media?

- How might different audiences, communities or people interpret this message differently from you?

- How could it be different?

- What is missing?

- Is this fact or fiction?

- Why do they use_____ (an interview, graphics, pictures, music, etc) instead of another way to communicate information?

- What is the role of the _____(narrator, character, anchor etc.)?

- How are graphics used?

- How is music used?

Advertisements

- What is the purpose of advertising?

- What constitutes as an advertisement? Name a few genres- billboards, T-shirts, infomercials, "coming up next"- spots on TV, logos on shopping bags and discuss why, or why not they are advertisements.

- Are there advertisements in the room around you?

- How is the advertisement structured? Is it through a logo or symbol, a narrative, etc.?

- How does advertising make certain items look desirable for consumption?

- If you change the context of the advertisement, or place the item in some other environment, what happens?

- What information does the advertisement tell you about the product? What doesn't it tell you about the product?

- Do you have enough information to make an educated decision? If not, where can you find more information?

- Does advertising affect us?

Documentary Photographs

- What is your immediate reaction to seeing this photo?

- Describe how the people look. For example, how are the dressed, how are they sitting or standing, and what is communicated by their body language or posture?

- Describe how the people seem emotionally. What can you tell about how the person is feeling inside? How does the facial expression speak for the words we can't hear? Why have you drawn these interpretations?

- Describe the background setting of the photograph. Where is it taken and what is the environment like?

- If the person in the photograph were speaking to you, what would you imagine he or she would say?

- Based on this photograph, what do you think this person's life is like? Would you want to spend a day in his or her place?

Making the Most of Video in Your Classroom

I. An Introduction to Critical Viewing

When the TV screen is rolled into a classroom most children will expect to be entertained, not educated. They may have no experience as attentive viewers with a focus and purpose for viewing. It is up to the classroom teacher to be aware of this, and to help the students learn that the TV monitor is an exciting and informative tool for learning. They must learn that they control, and not the other way around. The teacher's role is to continually assess during the viewing activity how the class is responding to the video and if he anticipated learning
is actually occurring.

Teacher Modeling – The teacher may wish to role-play what an active viewer looks like from body language to verbal responses.

Class Critics – Rating sheets can be handed out to each student or groups of students asking them to judge what they have watched. Students can learn to look for the quality of narration, visual effectiveness, pacing, interest level, etc.

Homework – Students can be asked to watch specific television shows, news reports, or commercials at home and involve the whole family in critically viewing what they have watched.

Reality Check – Never assume that the student really understands what is being viewed. Students have been passively watching the screen for so long that they will watch without understanding if the teacher is not careful. Teachers will find younger students asking, "Is that real?" Is that true?" The older students will often act like they understand but really don't. This is especially true for ESL students who have limited English language experience. It is very difficult to separate fact from fiction when it is all seen on the same screen.

Vocabulary – Just as the teacher reviews vocabulary necessary to understand a piece of literature or a new concept in science or social studies, it is important to provide the class with the vocabulary necessary to understand the segment of video they will be viewing. It is hard to think critically about something that you do not really understand.

II. Classroom Environment

We underestimate the influence of the classroom environment on a child's learning. Controlling this environment is especially difficult when watching video in the classroom because the TV monitor and VCR are often kept on clumsy carts with no height adjustment, lighting in the classroom is difficult to modify, desks and chairs limit room configuration, etc. However, wherever possible, it is important to design a viewing environment that enhances the objective of the lesson. Consider some of the following factors.

Seating – If the purpose of the video is to elicit an emotional or personal response, the teacher may choose to have the children sit on the floor together to encourage group closeness and empathy. A special seating arrangement may be necessary to

accommodate special learners in the room. Are the students at the back of the class as fully involved as the students at the front?

Lighting – A particularly dramatic segment may be even more effective if the lights are off. If the video is being shown for factual information the students may need to sit at their desks with the lights on. Turning the lights off can be a signal for mischief or it can eliminate distractions and help focus the viewing.

Sound – Often, a segment of video will be more effectively used if the teacher turns off the sound and describes what the class is watching or asks the class to describe or explain what they see. This is very helpful in the ESL or Special Ed. classroom and allows a segment of video to be used at many different grade levels.

Teacher Location – If the video segment deals with the information that the class has little or prior knowledge of, the teacher may choose to stay near the monitor so the video can be paused as often as necessary. Teacher can point directly to the screen and explain what is being seen. The remote control, on the other hand, can expand the teacher's freedom of movement in the classroom while still controlling the viewing experience. The teacher can interact with the class in a variety of ways, including an "Oprah" format, or other behavior management techniques.

III. Active Viewing

To maximize retention and comprehension, active participation must be involved in all video experiences. The video is not intended to take the place of instruction or experimentation but instead to provide added stimulus and motivation to the learning. Co-operative learning strategies, activities which draw upon the student's prior knowledge, and hands-on activities, work hand in hand to create a dynamic learning environment.

Segmented Viewing – View only the segment of the video that directly pertains to the objective of the lesson. Often a program has a great deal of information that cannot be digested at once; in that event, it is useful to show the program in segments so that its content can be more easily understood.

Pause – Use the pause button to check for understanding, ask questions, or have students record information. Stop at every question in the narration, let students predict, hypothesize, and estimate what they will see next. The students can also ask to have the tape stopped whenever they have a question.

No sound – Show the video without sound. Provide your own narration or show silently to help focus on the visual image. Let the students call out all the questions they have about what they are seeing and record their questions. Re-play the segment with the sound and see how many of their questions were answered by the video.

No Picture – Turn the monitor around or cover it. Then ask the students to describe what is happening without the assistance of the visual image. Play again with the picture and let the class examine the differences.

Second Viewing – The first viewing of a segment may evoke many emotions from the class such as surprise, delight, discomfort, fear, disgust, etc. For younger students

especially, the first viewing may be used solely to allow the class this emotional response time and the second viewing can than be used for more accurate learning.

IV.   Activities
The following activities work well with segmented video viewing.

Tea Party – Tell students with segmented video viewing that they are going to have a tea party and explain what people do at a tea party (chitchat, exchange interesting bits of information). Then watch the video segment and have students write down the most interesting fact they learn. After the video, have a tea party where they exchange their interesting facts. Students walk around the room greeting each other and saying, "Did you know ____." Each student is responsible for only one fact but is reminded of many facts in return. The facts can then be categorized and organized for writing or further study.

Pre– and Post– Word Bank – Do a word map on a subject with the class before viewing video and then again after the viewing. See how much more they can add.

Four Corners – Good for class discussion on different concepts in one segment. Choose four main concepts in the video segment and label each corner in the room with one of the concepts (for example, different types of camouflage: shading, mimicry, deceptive coloration, and schooling). Ask students to choose the concept they wish to discuss and have them go to that corner. Plan an activity for the students at each corner (poster, dramatization, experiment, etc.) and then ask each corner to share their findings with the class.

What I Know, What I Think I Know – Before viewing, have the class write down what they are sure they know about the topic and what they think they know. Let groups share their lists. Then view video. Have the class revise their lists based on what they learned.

Quick Write – In journals or on paper, have class write for two minutes without stopping about anything that comes into their mind after viewing a segment of video. Good for emotional videos and for personal thoughts.

Show Not Tell – After watching a very graphic segment such as the landfill in "Waste Not, Want Not," ask students to write a paragraph on "The Garbage Was Gross." The only rule is that the students cannot use the words garbage or gross in their paragraphs. They must use as much specific description as possible. Good writing activity.

Brainstorming – Present a key vocabulary word or concept to the students. Let the group members generate ideas related to the word or concept. One student in each group acts as a recorder and writes the ideas on a piece of chart paper or on an overhead transparency. Each recorder then displays the group's ideas and summarizes the responses. Members of other groups ask questions directed to the student who generated a particular idea. When each group has shared its production, summarize the ideas of the entire class and deal with any misconception, which may have arisen.

Categorizing – This activity results in a classification of thoughts. Students write a key word in the center of the map. Words related to the key word are then written in categories arranged around a key word. Category labels are added. Have each group

write its se-mantic map on chart paper or an overhead transparency and share it with members of the other groups. Direct the discussion of the diagrams and supply additional information to extend students' prior knowledge of the topic.

Comparing and Contrasting – To encourage students to compare and contrast ideas or objects have the students make a "T" chart on butcher paper. The students first find similarities and list those on the left side of the "T." Then students look for differences and list those on the right side on the "T." Students display their charts and discuss them with members of other groups.

Numbered Heads Together – Number off students within groups so that each student has a number: 1,2,3, or 4. Then ask a question and have students "put their heads together" to make sure that everyone in the group knows the answer. Call a number (1-4) and have students with that number raise their hands to respond.

Think – Pair – Share – Ask a question and allow time for students to think of a response. Then have students pair up with a neighbor to discuss their responses. Invite students to share their responses with the whole group.

Roundtable/Round-robin – Ask a question with many possible responses. Have students contribute responses.
Roundtable: students make a list on one piece of paper, each writing one answer and then passing it on to the person on his or her left.
Round-robin: same as roundtable but answers are shared orally.

Three Step Interview – Group of four students form into two pairs and conduct a one way interview. Students then re-verse roles, interviewers become interviewees. Finally, each student takes a turn sharing information learned in the interview (student round-robin).

Turn to Your Neighbor – Ask students to turn to their neighbor and ask them to explain something about the lesson: to explain a concept you've just taught, summarize the three most important points of the discussion, or whatever fits the lesson.

Jigsaw – Each person reads and studies part of a selection, then teaches what he or she has learned to the other members of the group. Each then quizzes the group members until satisfied that everyone knows his or her part thoroughly.

Focus Trios – Before a video, lecture, or reading, divide students into groups of three and have students summarize together what they already know about the subject and come up with questions they have about it. Afterwards, the trios answer questions, discuss new information, and formulate new questions.

Problem Solvers – Give groups a problem to solve. Each student must contribute to part of the solution. Groups can decide who does what; but they must show where all members contributed. Or, they can decide together, but each must be able to explain how to solve the problem.

Media Production Planning Questions

When creating media with your students it is helpful to ask some basic questions so that your students will broaden their understanding about the media production process.

Soon these questions will become the standard inquiry around any media, inside and outside the classroom, empowering your students to be more savvy media consumers and creators.

- What is the message?

- Who is the target audience?

- What is the best way and the best media to reach your audience?

- What techniques will you use?

Lesson Plan Template for Media Use in the Classroom

Subject area/grade level to be taught:

What media could you use on this topic?

How will you use it?

Why will you use it?

Analysis opportunities

Production ideas

Assessment

More than 50 Media Production Ideas
for your Classroom

1. Public Service Announcement (PSA)
2. Ad campaign
3. Sitcom
4. Documentary
5. Photo documentary
6. Music
7. Song
8. T-shirt
9. Book cover with overview, quotes from critics and author information
10. Puppet show
11. Ad buster
12. Book review
13. Video poetry
14. Family history documentary
15. Brochure, booklet or pamphlet
16. Movie Trailer
17. Answering machine message
18. Radio show
19. Radio advertisement
20. Cartoon
21. Loud speaker announcement
22. Poster display
23. Editorial
24. Newspaper article
25. Mass email
26. Letter
27. Slide show
28. Bulletin board display
29. PowerPoint presentation
30. Scrapbook
31. News show
32. Talk show
33. Music video
34. Poster
35. Storyboard
36. Re-write of fairytale
37. Book
38. Photograph
39. Art
40. Collage
41. Poetry
42. Skit
43. Web page
44. Letter to the Editor
45. Press release
46. Magazine advertisement
47. Billboard
48. Taxi top
49. Bus stop advertisement
50. Television commercial
51. Logo
52. Slogan
53. Yearbook
54. Movie script
55. Magazine
56. Newspaper
57. Public relations plan
58. Marketing campaign to include: print, TV and radio advertisements, free give-aways, contest, posters, press releases, and collectibles,

Media Literacy Assessment

Developing an Evaluation Rubric

It is best to establish the evaluation criteria for student produced media as a class. Below are the steps for creating an evaluation rubric with your students.

1. Critically evaluate a media product such as a photo documentary, newspaper article or poster.

2. Brainstorm the elements necessary for a quality product. Consider the clarity of the message, effective use of the media and demonstration of technical ability.

3. If the project requires groups of students to work together have an individual as well as team assessment tool and include elements that help evaluate the team process.

4. Create a large poster sized list of elements to be evaluated. Display the evaluation rubric on the wall. Refer to the rubric while students are in the production process.

5. Through the production process it might be necessary to add to the rubric and evaluation elements, as they become apparent.

6. Collect examples of exemplary as well as poor student work to use as examples in the critical evaluation in step one.

Video Production Assessment Rubric

Performance Task Assessment List
Video Production

ELEMENT	Possible points	Self Assessment	Teacher Assessment
Content - Research and Production Planning			
Video product shows evidence of effective research and understanding of concepts relevant to the task.			
Video product reflects accurate, specific, purposeful information that is extended and expanded to fully explain the topic.			
Supporting details are used to help explain the concepts.			
Video product is well-organized with a clear beginning, middle, and end and contains adequate transitions.			
The vocabulary is appropriate to both the content and the audience. Language choices are appropriate.			
Storyboard is complete, including visuals, narration, and production notes.			
Sources are cited properly.			
Form - Technical Design			
Video product uses lighting effectively as well as aesthetically.			
Camera work demonstrates appropriate use of long, medium, and close-up shots. The zoom feature is used appropriately.			
Images are clear and in focus. Camera movement is purposeful.			
Sound level is adequate. Music and sound effects enhance the presentation.			
Titles and graphics are clear, readable, well-composed, and creatively employed.			
Editing (optional) is sharp and concise with good beginnings and endings.			
Video progresses at a suitable pace. Length of the video product conforms to allotted time frame.			
Overall Impact			
All components fit together to provide an appealing, clear, and successful product which achieves its overall purpose.			
Total:			

Web Resources

General Information on Media Education

The Center for Media Literacy
www.medialit.org
The Center for Media Literacy is a major clearinghouse for resources on media education. Check their Media Literacy Resource Catalog for ordering videos, books, and curriculum units for the classroom. In addition, you can sign up for their listserv discussion group or email bulletin.

Media Awareness Network
www.screen.com/mnet/eng
Perhaps the best site on media education, these web pages provide teachers and students all of the basics for starting media literacy education. This site provides not only the basics about media literacy, but also teaching units for all grade levels. In addition, pages for kids ages 8-13 lead them to cartoons about becoming media-wise, exercises on how to "outsmart" the TV, and their own forum for discussing media literacy issues. The site also contains an excellent search engine for finding appropriate video resources on media issues—you type in the age range and the topic (eg. violence, advertising, etc.) and a list of appropriate resources is provided. Beyond these educational pages, the site also provides links regarding current issues in the media and links to media industries. The Media Awareness Network is produced in Canada, thus their information regarding governmental policies does not apply to the United States.

Media Education Foundation
www.igc.apc.org/mef
This site highlights videos produced by the Media Education Foundation designed to address media literacy issues such as violence on television, images of women in the media, tobacco advertising, and sex in rock videos. Most of the videos are not suitable for elementary school aged students.

Media Literacy Clearinghouse
www.med.sc.edu/medialit
This site is operated by the Office of Alcohol and Drug Studies, Department of Neuropsychiatry & Behavioral Science, School of Medicine, University of South Carolina for the purpose of facilitating their study of media literacy skills and health-related risks among young adolescents. It provides lesson plans and links relevant to subjects such as gender issues, tobacco advertising, and propaganda. You can sign up for the Media-L listserv via this site.

Media Literacy Online Project
interact.uoregon.edu/MediaLit/HomePage
Produced by the Center for Advanced Technology in Education at the College of Education, University of Oregon, this site contains an excellent collection of links to media resources. In particular, their Media Literacy Online Resource Collection contains academic articles, readings on media literacy issues such as violence, and, perhaps most importantly, curriculum materials for teachers. In addition, this site has links to mass media organizations, listings of news and announcements, calendars of conferences and institutes, and a web page registry of people involved in media literacy efforts.

VidKids Media Literacy Program
cmp1.ucr.edu/exhibitions/cmp_ed_prog.html
The VidKids Program was created by the University of California, Riverside and the California Museum of Photography. This site includes detailed lesson plans on the creation of forms of media ranging from the thaumatrope to video productions. In addition, the site contains samples

of student work. While the VidKids Program was designed for elementary school students, lesson plans may be adapted for older children.

PBS Teacher Source Media Literacy Pages
http://www.pbs.org/teachersource/media_lit/media_lit.shtm
Includes activities and links for teaching using media in the classroom. Also includes a quick quiz on your media knowledge, including media consumption, trends, and legislation.

Media Advocacy

FAIR: Fairness and Accuracy in Reporting
www.fair.org
FAIR is the national media watch group that offers well-documented criticism of media bias and censorship. They seek to invigorate the First Amendment by advocating for greater diversity in the press. They scrutinize media practices that marginalize public interest, minority, and dissenting viewpoints. Their site includes articles on recent current events coverage as well as action alerts.

The Freedom Forum Online
www.freedomforum.org
The Freedom Forum is a nonpartisan foundation dedicated to free press, free speech and free spirit for all people. The foundation focuses on three main priorities: the Newseum, First Amendment freedoms and newsroom diversity.

HYPE: Monitoring the Black image in the Media
www.afrikan.net/hype
HYPE is an example of one of the many media watchdogs to be found on the web. Published by the Center on Blacks and the Media, an independent, change-oriented research center, HYPE monitors the Black image in the media. They cover all media—including film, books, television, periodicals, video, cable, wire services, books, and the Internet.

Paper Tiger Television
www.papertiger.org
This media activist group makes low budget tapes about media representation. Their site has a catalog of their tapes and good links to other activist and alternative media groups, as well as Media Research and Support Organizations and telecommunications policy information.

Other Media and Arts Sites

Adbusters Culture Jammer's Headquarters
www.adbusters.org
This site contains anti-commercialism and pro-social ads for students to analyze, as well as a preview of their magazine Adbusters. The ads are provocative and creative, and are bound to stir discussion among students.

Alternet
www.alternet.org
AlterNet.org is a project of the Independent Media Institute, a nonprofit organization dedicated to strengthening and supporting independent and alternative journalism.

Center for Digital Storytelling
http://www.storycenter.org/
This is a site created by a husband and wife team working with a large number of community collaborators including UC Berkeley. They collaborate with community members to tell their stories using digital technologies and materials from people's personal archives. The site includes

links to online digital stories as well as a terrific "Cookbook," which describes the essential ingredients of any video project.

The Children's Advertising Review Unit
www.caru.org
Created by the Better Business Bureau, this website contains exercises about advertising for parents to do with their children. Many of these exercises, appropriate for ages 2-12, can be adapted to the classroom or may be assigned as homework.

INFACT's Tobacco Industry Campaign
www.infact.org
Containing interesting information regarding the marketing of tobacco, this site is a useful source in learning about the tobacco industry. Pay special attention to their articles concerning the marketing of tobacco to youth.

Just Think Foundation
www.justthink.org
A local organization that aims to provide tools to help young people to comprehend the content of media and master the technical skills to produce media messages in various forms. Their site is a means for international dialogue between young people and a host for media messages created by young people and educators through Just Think programs. Youth surveys, outreach programs, on-site curricula, real-time transnational chats, media literacy games, and microsites for Just Think programs (i.e., the Body Image Project) are projected. Links to many useful advocacy and media education pages.

Media Channel
www.mediachannel.org
A new website created to promote media and democracy. Media Channel—a non-profit organization—examines issues of media ownership and representation. This site will be a place to share concerns, and help propose solutions to problems.

Media Resource Center
www.lib.berkeley.edu/MRC/level2.html
This site, presented by Gary Handman at UC Berkeley, includes terrific links to sites and articles about filmmaking, filmmakers, and the film community.

Media Watch
www.mediawatch.com/
Media Watch is dedicated to challenging the biases found in commercial media. This informative website provides access to prize winning educational videos, a newsletter, and information on their lecture series.

NICEM (National Information Center for Educational Media)
www.nicem.com
NICEM is in its fourth decade of providing service to educators and others who use educational media. They have assembled a comprehensive collection of information about educational non-print materials.

Noodlehead Network
www.noodlehead.com
The NoodleHead Network creates and distributes educational videos made with kids from K-12 schools internationally. Kids help script, act, and edit. They aggressively promote these tapes to schools and educators. Ask them how they might distribute your kid-produced media. The site includes links to various kid oriented pages.

Pacific News Service
www.pacificnews.org
Pacific News Service (PNS) syndicates articles on the wire to subscribing publications around the world. PNS produces YO!(Youth Outlook),The Beat Within, Poetry Television, Silicon Valley Debug and Roaddawgz, writings and art reflecting California's youth cultures. PSN also authors magazine articles and reports and produce essays for The News Hour with Jim Lehrer and NPR.

Photo Manipulation
aleph0.clarku.edu/~bmarcus/home.html
Check out how photos can be manipulated by the computer and how to detect fake photographs.

Point of View's dissect an Ad
www.pbs.org/pov/ad/index.html
PBS's P.O.V. series sponsors this web site on campaign ads. The site contains examples of campaign ads, ad facts, a forum for discussion, and an excellent "toolkit" for teachers, including a fabulous summary of the structural features used to create meaning in political campaign ads.

Propaganda Page
carmen.artsci.washington.edu/propaganda/contents.htm
An excellent resource on the basics of propaganda, this page contains full explanations of the different techniques used in propaganda and offers a large variety of propaganda samples for student analysis. These include advertisements for candidates and releases from the Democratic Campaign. In addition, the site includes an excellent reading on the use of propaganda in WWI.

Truth
www.thetruth.com
This website is dedicated to exposing the truth about tobacco so that people can have all of the information necessary to make up their minds for themselves.

Project-Based Learning Sites

Project-Based Learning with Multimedia
http://pblmm.k12.ca.us
Many topics on Project-Based Learning supported by Multimedia including specific activities, curriculum ideas, and technology guides as well as a database of example projects.

What Kids Can Do: Powerful Learning with a Public Purpose
http://www.whatkidscando.org/intro.html
What Kids Can Do is a national nonprofit organization founded in 2001. What Kids Can Do documents the value of young people working with teachers and other adults on projects that combine powerful learning with public purpose for an audience of educators and policy makers, journalists, community members, and students.

National Society for Experiential Education
http://www.nsee.org/
The National Society for Experiential Education (NSEE) is a membership association committed to all forms of experiential learning — whether they happen in the classroom, workplace, or community. NSEE is a strong advocate of partnerships that contribute to more dynamic classrooms, a stronger workforce, and thriving communities.

Youth Media Organizations and Links

KQED Youth Media Corps
http://www.kqed.org/youthmedia
By adding youth voices into the regular mix of mainstream media the KQED Youth Media Corps ensures accurate, relevant and fair representation of issues that affect youth and their communities.

Youth Outlook
http://www.youthoutlook.org/
YO! Youth Outlook is an award-winning literary monthly journal of youth life in the Bay Area. Featuring in-depth reporting pieces and first-person essays, comic strips and poetry pages, *YO!* is the communication outlet for youth who feel their voice and visions need to be seen and heard. *YO!* is a bridge to the world of youth expression.

Girl Health
http://www.girlhealth.org/
Created by young women for young women.

Youth Radio
http://www.youthradio.org/
Youth Radio promotes young people's intellectual, creative, and professional growth through training and access to media.

Bamboozled
http://www.bamboozled.org/
Bamboozled is group of teenagers, congregating at the Sunset Neighborhood Beacon Center in San Francisco with one mission: to Find Truth in Youth. BAMboozled.org is a vehicle, a web site that publishes teen lives. The goal is to present an alternative and more authentic view of teen life rather than the stereotype on network television and in most Hollywood movies.

Bay Area Teen Voices Online
http://www.teenvoices.com/about.html
Teen Voices is about girls being themselves and realizing their potential. Teen Voices honors the authentic voices of teenage and young adult women. Teen Voices challenges the mainstream media's image of girls by providing an intelligent alternative packed with original writing, poetry and artwork..

Street Level Youth Media
http://streetlevel.iit.edu/
"Street-Level Youth Media educates Chicago's inner-city youth in media arts and emerging technologies for use in self-expression communication, and social change. Street-Level programs build self-esteem and critical thinking skills for urban who have been historically neglected by policy makers and mass media. Using video production, computer art and the Internet young people address community issues, access advanced technology and gain inclusion in our information-based society."

Wiretap
http://www.alternet.org/wiretapmag/
WireTap is the independent information source by and for socially conscious youth. We showcase investigative news articles, personal essays and opinions, artwork and activism resources that challenge stereotypes, inspire creativity, foster dialogue and give young people a voice in the media. The WireTap Web portal provides a new generation of writers, artists and activists a space to network, organize and mobilize.

The Beat Within
http://www.pacificnews.org/yo/beat/
Welcome to YO!'s The Beat Within web site. This site features writing done by young people who take part in the weekly YO! writing workshops in San Francisco's juvenile hall.

Youth Communication
http://www.teenvoices.com/
The only magazine by, for, and about teenage and young adult women.

WNYC Radio Rookies
http://www.wnyc.org/new/RadioRookies/RRsplash.html
Radio Rookies is a WNYC program that trains young people to use words and sounds to tell true stories about themselves, their communities and the world. Through a series of workshops, each held in a new neighborhood, Radio Rookies gives teenagers the tools to become radio journalists.

LA Youth
http://www.layouth.com
LA Youth newspaper is a county-wide, teen-written publication with a readership of 300,000 youth and adults. It is published six times a year.

Listen Up! Youth Media Network
http://www.pbs.org/merrow/trt/
Since January, 1999, Listen Up! has engaged more than 1,000 youth from diverse backgrounds in the researching, writing, production, editing and distribution of their own media. By creating these messages, Listen Up! producers are learning important life and communication skills. They are portraying themselves and their peers in a positive light, on their own terms, and in their own voices.

Educational Video Center
http://www.evc.org/publications/pub_links.html
The Educational Video Center (EVC) is a not-for-profit media arts center that teaches documentary video production and media analysis to youth, educators and community organizers.

SPARKed
SPARK in Education

INTERNET RESOURCES (National, California & Bay Area)

A+ Schools Network - http://www.aplus-schools.org/index.htm

Afterschool Alliance - http://www.afterschoolalliance.org/

Agency for Instructional Technology - http://www.ait.net/aithome.html

Alliance for Young Artists & Writers, Inc. - http://www.scholastic.com/artandwriting

American Alliance for Theatre and Education (AATE) - http://www.aate.com/

American Architectural Foundation (AAF) - http://www.archfoundation.org/

American Arts Alliance - http://www.americanartsalliance.org/

American Association of Colleges for Teacher Education - http://www.aacte.org/

American Association of Museums - http://www.aam-us.org/

American Association of School Administrators - http://www.aasa.org/

American Association of School Librarians - http://www.ala.org/aasl/

American Composers Forum (ACF) - http://www.composersforum.org/

American Education Research Association (AERA) - http://aera.net/

American Federation of Teachers (AFT) - http://www.aft.org/

American Library Association - http://www.ala.org/

American Music Conference - http://www.amc-music.com/

American String Teachers Association - http://www.astaweb.com/

American Symphony Orchestra League (ASOL) - http://www.symphony.org/

American Youth Policy Forum (AYPF) - http://www.aypf.org/

Americans for the Arts - http://www.artsusa.org/

America's Promise - http://www.americaspromise.org/

Annenberg Institute for School Reform —

Art21: Art in the 21st Century — http://www.pbs.org/art21

Arts Education Partnership - http://aep-arts.org

Arts Extension Service - http://www.umass.edu/aes

Arts for Learning — http://www.arts4learning.org

Arts in the Basic Curriculum (ABC) Project - http://www.winthrop.edu/abc

ARTSEDGE - http://artsedge.kennedy-center.org

ArtsEdNet - http://www.getty.edu/artsednet/

Arts Providers Alliance, San Francisco (APASF) http://www.sfinsideout.org/artsresources/apalliance.html

Artsgenesis - http://artsgenesis.net

Artswire - http://www.artswire.org/Artswire/www/awfront.html

Associated Collegiate Press - http://studentpress.journ.umn.edu/acp/

Association for Advancement of Arts Education (AAAE) - http://www.artswire.org/Artswire/www/awfront.html

Association for Education in Journalism and Mass Communication - http://aejmc.org

Association for Supervision & Curriculum Development - http://www.ascd.org/

Broadcast Education Association - http://www.beaweb.org

Cable in the Classroom - http://www.ciconline.com

California Alliance for Arts Education (CAAE) - http://www.artsed411.org/

California Association for Music Education (CMEA) - http://www.calmusiced.com

California Dance Educators Association (CDEA) - http://www.cdeadans.org

California Educational Theatre Association (CETA) - http://www.cetaweb.org

California Humanities Association (CHA) - http://home.att.net/~CHA2000

California Arts Advocates (CAA) - http://www.calartsadvocates.org

California Assembly of Local Arts Agencies (CALAA) - http://www.calaa.net

California Visual & Performing Arts Standards –

Center for Arts Education - http://www.cae-nyc.org/

Center for Arts & Culture - http://www.culturalpolicy.org (including links and bibliographies on arts, culture, and media)

Center for Cultural Innovation (CCI) - http://cci2002.org

Chamber Music America - http://www.chamber-music.org

Chicago Arts Partnership in Education (CAPE) - http://www.capeweb.org/cape/capenav.nsf?Open

Children's Television/Sesame Workshop – http://www.sesameworkshop.org/

College Art Association (CAA) - http://www.collegeart.org

Council for Basic Education (CBE) - http://www.c-b-e.org

Council of Chief State School Officers (CCSSO) - http://www.ccsso.org

Creative Directions - http://www.creativedirections.org/

Cultural Education Collaborative (CEC) - http://www.cecnc.org/home.htm

DanceUSA - http://www.danceusa.com

DigiArts – UNESCOs Culture Sector - http://portal.unesco.org/culture/en/ev.php@URL_ID=2139&URL_DO=DO_TOPIC&URL_SECTION=-465.html

Education Development Center, Inc. (EDC) - http://www.edc.org/

Education Trust – http://www.edtrust.org

Educational Research Service (ERS) – http://www.ers.org

Educational Theatre Association (EdTA) - http://www.edta.org

Egg - http://www.thirteen.org/egg/egg.html

Galef Institute, The –
http://www.galef.org/galef/index.html

George Lucas Educational Foundation -
http://www.glef.org/

Grantmakers in the Arts (GIA) -
http://www.giarts.org/

Harvard Project Zero -
http://pzweb.harvard.edu/

Information Technology Association of Canada
-
http://www.itac.ca/client/ITAC/ITAC_UW_Mai
nEngine.nsf/0/6590139B73CAAB4885256A45
008213C8?OpenDocument (links to other IT &
Art sites)

International Child Art Foundation (ICAF) -
http://www.icaf.org/

John F. Kennedy Center for the Performing
Arts,
Education and Outreach - http://kennedy-
center.org/education/

Kennedy Center Alliance for Arts Education
Network (KCAAEN) - http://kennedy-
center.org/education/kcaaen/

Lincoln Center Institute for the Arts in
Education -
http://www.lincolncenter.org/lci/index.htm

Media Literacy Teachers' Toolkit -
http://www.mediachannel.org/classroom/toolki
t

Meet the Composer -
http://www.meetthecomposer.org/

MENC-The National Association for Music
Education - http://www.menc.org/

National Academy of Recording Arts &
Sciences, Inc. - http://www.grammy.com/

National Art Education Association (NAEA) -
http://www.naea-reston.org/index.html

National Association for Music Education
(MENC) - http://www.menc.org

National Arts & Learning Collaborative
(NALC) - http://www.artslearning.org/

National Assembly of State Arts Agencies
(NASAA) - http://nasaa-arts.org/

National Board for Professional Teaching
Standards (NBPTS) - http://www.nbpts.org/

National Dance Association -
http://www.aahperd.org/nda/template.cfm

National Dance Education Organization
(NDEO) - http://www.ndeo.org/

National Education Association (NEA) -
http://www.nea.org/

National Endowment for the Arts (NEA) -
http://www.arts.gov/

National Endowment for the Humanities
(NEH) - http://www.neh.gov

National Foundation for Advancement in the
Arts (NFAA) - http://www.nfaa.org/

National Gallery of Art - http://www.nga.gov

National Guild of Community Schools of Arts -
http://www.nationalguild.org/

National Network for Folk Arts in Education -
http://www.carts.org/

National PTA – http://www.pta.org

NEA Foundation for the Improvement of
Education, The (NFIE) - http://www.nfie.org/

New York Foundation for the Arts –
http://www.nyfa.org/home.html

Opening Minds Through the Arts -
http://www.omaproject.org

OVATION: The Arts Network -
http://www.ovationtv.com/

OPERA America - http://www.operaam.org

Perpich Center for Arts Education - http://www.mcae.k12.mn.us/

President's Committee on the Arts and the Humanities (PCAH) - http://www.pcah.gov/

RAND - http://www.rand.org/arts_area/

Suzuki Orff School for Young Musicians - http://www.suzukiorff.org/index.html

Teachers and Writers Collaborative (T&W) - http://www.twc.org/

TCAP – The California Arts Project - http://csmp.ucop.edu/tcap/

Theatre Communications Group Inc. - http://www.tcg.org/

Thomas S. Kenan Institute for the Arts - http://www.kenanarts.org/

VH1 Save the Music Foundation - http://www.vh1.com/insidevh1/savethemus/

Plugged In: Using the Internet for High School Journalism - http://www.rtndf.org/resources/pluggedin.pdf

President's Committee on the Arts and the Humanities (PCAH) - http://www.pcah.gov/

Public Broadcasting Service (PBS) - http://www.pbs.org/

Smithsonian Early Enrichment Center (SEEC)- http://www.si.edu/seec/

Smithsonian Institution - http://www.si.edu/

SPARK – http://www.kqed.org/spark

Student Media Sourcebook - http://studentpress.journ.umn.edu/sourcebook

Studio in a School (STUDIO) - http://www.studioinaschool.org/

Suzuki Orff School for Young Musicians - http://www.suzukiorff.org/index.html

Theatre Communications Group, Inc. - http://www.tcg.org

Thomas S. Kenan Institute for the Arts - http://www.kenanartsorg/

Time for Kids - http://www.ed.gov/

Understanding By Design – http://www.ubdexchange.org

US Department of Education - http://www.ed.gov/

VH1 Save the Music - http://www.vh1.com/insidevh1/savethemus/

VSA (Very Special Arts) - vsarts.org

Young Audiences Inc. - youngaudiences.org

Wolf Trap Institute for Early Learning through the Arts - http://www.wolf-trap.org/

Arts Learning in Action Fact Sheet

Teaching through the arts motivates children and increases their aptitude for learning.
Eric Jensen, Arts With the Brain in Mind, 2001

Students of lower socioeconomic status gain as much or more from arts instruction than those of higher socioeconomic status.
James Catterall et al., 1999

The nation's top business executives agree that arts education programs can help repair weaknesses in American education and better prepare workers for the 21st century.
The Changing Workplace is Changing our View of Education, Business Week, Oct 1996

Arts education increases interest in academic learning, cognitive and basic skills development and the development of academic achievement skills.
Konrad, R.R., Empathy, Arts and Social Studies, 2000

Students who participate in school band or orchestra have the lowest levels of current and lifelong use of alcohol, tobacco and illicit drugs among any group in our society.
H. Con. Res. 266, United States Senate, June 13, 2000

According to the College Board, SAT scores in 1995 for students who studied the arts for more than four years were 59 points higher on the verbal and 44 points higher on the math portion than students with no coursework or experience in the arts.

The arts provide a reason, sometimes the only reason, for students who have been disengaged from schools and other community institutions to re-engage in educational and other community organizations.
Champions of Change: The Impact of the Arts on Learning, Edited by Edward B. Fiske, published by the President's Committee on the Arts and Humanities, March 2000

By 2006 all students entering the UC/CSU system must satisfy a new visual and performing arts requirement by completing an appropriate single course in a year-long sequence in dance, music, theatre or the visual arts.
University of California / California State University

Young children who engage in dramatic enactments of stories and text improve their reading comprehension, story understanding and ability to read new materials they have not seen before. The effects are even more significant for children from economically disadvantaged circumstances and those with reading difficulties in the early and middle grades.
Critical Links: Learning in the Arts and Student Academic and Social Development, Arts Education Partnership 2002

Learning in individual art forms as well as in multi-arts experiences engages and strengthens such fundamental cognitive capacities as spatial reasoning (the capacity for organizing and sequencing ideas); conditional reasoning (theorizing about outcomes and consequences); problem solving; and the components of creative thinking (originality, elaboration, flexibility).
Critical Links: Learning in the Arts and Student Academic and Social Development, Arts Education Partnership 2002

California State PTA
everychild.onevoice.

SMARTS
Bring Back the Arts!
To Our Schools. To Our Children.
California State PTA

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SPARK in Education

TOOLS AND TECHNIQUES FOR USING SPARK IN THE CLASSROOM

USING VIDEO IN THE CLASSROOM

CRITICAL VIEWING

MEDIA PRODUCTION TERMS & CONCEPTS

TALKING POINTS ABOUT MEDIA PRODUCTION

Why Use Video in the Classroom?

Teachers use video for a variety of reasons. Video can breathe meaning and life into nearly any lesson. In the arts, video can be particularly effective for introducing large concepts in the arts, aspects of the creative process, and key arts-related vocabulary to introduce students to discipline-based, and concept-based study.

Using video, a teacher can:

- Provide a common experience for all students.
- Generate interest and stimulate imagination.
- Offer a different perspective on or another approach to a topic.
- Connect students with faraway place.
- Demonstrate abstract ideas.
- Stimulate the development of critical thinking skills.
- Equalize educational opportunities.
- Enhance self-respect and break down social stereotypes.
- Promote critical viewing skills and media awareness.

Hot Tips

Explore new sources for educational videos with your media librarian, local PBS station and cable television service. Re-purposed powerful segments of a video-one video clip can contribute to many different lessons. Become familiar with the features of your television and VCR, especially the Record and Memory functions. Delegate the job of operating the VCR to responsible students. Ask students, parents and volunteers to help record, label and cue videotapes. Be sure television carts are moved only by adults. Collaborate with other educators to screen programs, share ideas and plan video-related activities. Integrate video planning with other curriculum and technology planning activities.

Using Video Effectively

Video can be a powerful tool for meaningful learning. It all depends on you. The key to using video effectively is preparation. Maximize learning opportunities by encouraging students to become active viewers.

Before Viewing

- Preview the video for appropriate content.

- Review related print and Web materials, especially the teacher's guide that may accompany the video series.

- Determine whether you will use the entire video or only relevant segments to illustrate objectives in your curriculum. Remember: There is no rule that requires you to use an entire program-even a few seconds of video can be very powerful.

- Prepare the classroom environment and video equipment. Choose lighting to enhance the learning experience. Low light increases the dramatic effect while brighter light may be helpful in eliminating distractions. Position yourself to maximize your "facilitator" role. Close proximity to the television monitor makes it easier to point to the screen and explain unfamiliar information. Or you may prefer to move freely among students and control the video image with the remote.

- Stimulate students' pre-existing knowledge. Have students write down what they are sure they know about the subject and what they think they know. After viewing the video, have students revise their lists based on what they have learned. Divide students into small groups. Have each group summarize what they know about the subject and identify questions they may have. After viewing the video have the groups answer questions, discuss new information and formulate new questions.

During Viewing

- Give students a focused viewing assignment. Focused viewing questions can make viewing more meaningful by encouraging active viewing and evaluation of content. Give students a task, something they are responsible for remembering or writing down, such as interesting facts or personal responses.

- Show one short segment or story at a time and direct the learning experience. Focus clearly on a defined objective.

  - A short segment can be shown at the beginning, middle or end of a lesson.
  - Control the pace of the viewing experience and the amount of information.
  - Classify, analyze and discuss each segment thoroughly.
  - Increase observation and listening skills through repeated viewing of the same segment (just as you would review printed source material).

- Encourage student awareness of production values and techniques. Have students watch for elements of the production, such as camera angles, shot choices, and music.

  - ? What effects do these techniques have on the delivery of the content?
  - ? How does the director manipulate the viewers' reactions?

- Press "Pause" often. Take time to identify and clarify what the students are watching. Stop to hypothesize and predict answers whenever a question is asked. Clarify new vocabulary as it is used. Let students ask for a PAUSE to allow for immediate feedback to their personal interests and comments.

- Try viewing without the sound. Provide your own video commentary and eliminate any narration that may be inappropriate for your students. Identify students' prior knowledge or assess what they have learned by having them provide their own narration. Encourage students to share their own questions as they view without sound. Then view the program with sound to discover whether these questions have been answered.

- Use video without the picture. Cover the screen with paper or turn it around. Have students listen and gather ideas before viewing. What roles do the music, visuals and narration play? After listening to a video, have students create their own visual images and compare them with the video images.

- Try a second viewing. For younger students especially, the first viewing may elicit emotional responses. A second viewing vies them a chance to view more objectively. Use a second viewing to focus on additional curriculum content.

- Try closed-captioning. Use closed captions as a reading reinforcement with or without the sound. Closed captions are effective to use with English-language learners.

After Viewing - Ideas for Younger Students
Turn to Your Neighbor
After viewing a video program, have students "turn to their neighbor" and ask them to explain something about the program.

Learning Event
While viewing, have students record the interesting fact(s) they learned from the story. Afterwards, host a "learning

event" during which students walk around the room, greet each other, and exchange their interesting facts. Younger students can be provided with a "Did you know _____?" form to complete by drawing a picture or noting a key word. Although each student is responsible for only one fact, he or she will be reminded of many additional facts in this process. Following the activity, the facts can be categorized and organized for further study.

Quick Write
In a personal journal or on paper, have students write quickly for two minutes to record any thought that comes to mind after viewing a program or segment. This activity is especially effective to record personal thoughts following emotionally stimulating programs.

Four Corners
Choose four main concepts or topics in the video and label each corner of the room with one of the concepts. For example, if exploring poetry, the corners might be Metaphor, Reading, Vocabulary, and Personal Expression. Ask the students to choose a corner of the room that matches the concept they wish to explore. Plan an activity for the students in each corner and have them share their findings with the class. This technique can be very effective for initiating class discussions on different concepts in one segment.

Show, Not Tell
After watching a highly visual video, such as a segment on glassblowing, ask students to write a paragraph called "The Glass Was Hot," emphasizing the use of descriptive words and metaphors while avoiding the use of the words garbage or gross.

Think-Pair-Share
After asking a follow-up question to a video program, have students pair with a neighbor to discuss their responses. Invite students to share their responses with the whole group.

Roundtable/Round-Robin
After viewing a video program, ask a follow-up question that has several possible responses. To have a roundtable, have students make a list of possible responses on one piece of paper circulated among them. To have a round robin, share responses orally.

After Viewing - Ideas for Older Students
Brainstorm
Present a key vocabulary word or concept from the video, such as alliteration. Ask students to form small groups to generate related concepts, such as rhyming, metaphor, onomatopoeia, or hip-hop/rap. Select one student in each group to record the ideas and present a summary of the responses to the entire class. Allow students to question their classmates about particular ideas they have generated. After each group has reported, summarize the ideas of the entire class and provide additional information or clarification as needed.

Categorize/Clarify
Divide students into groups to develop a conceptual word map. Begin by having students write a key word or concept from the video in the center of a blank "map" on chart paper or an overhead transparency. Have each group build the map by adding words related to the key word and arranging them in categories. Discuss each diagram and supply additional information to extend students' understanding of the topic.

Compare and Contrast
To encourage students to compare and contrast ideas, divide them into groups to make Similarities/Differences Charts. After presenting two ideas, have each group discuss similarities and record them on chart paper. Then have students discuss and record differences. Have students present their charts. Discuss each diagram and supply additional information to extend their understanding of the topic. If necessary, review the video to add to the lists.

Numbered Heads Together
Divide students into groups of four, assigning each student a number (from 1 to 4). After asking a follow-up question to a video program, have students "put their heads together" to assure that everyone in the group understands the

answer. Call a number (1 through 4) and have the students with that number respond to the question.

Jigsaw
Divide students into groups of four, assigning each student a number (from 1 to 4). While watching a video program, assign each group member a different concept to understand or a question to answer. For example, in a program about classical music from North India, students in Group #1 might explore how music in North India is integrated into the culture, while the #2 students might consider the question of gharanas (lineage houses of music in India). After viewing the program, have each group member teach what he or she has learned to the other members of the group. Have each student quiz the group members until everyone understands how the pieces of the "puzzle" fit together to make one "picture."

Problem Solvers
Describe a problem that can be solved from the content in a video segment - for example, how to make glass. After viewing the video, have groups of students determine the solution. Each group may decide how to approach the problem, but the approach must involve all members. Alternatively, they may solve the problem together, but each student must be able to explain the solution.

4

CRITICAL VIEWING

1 Watch the SPARK segment, noting down key ideas, thoughts and responses.

2 Mute the sound and watch a part of the story that focuses on a single artwork. Freeze the video or DVD on that piece and respond to the following questions

   * Describe the artwork in as much detail as you can
   * What interests you in this piece?
   * In what ways is it unique?
   * How does the artwork function intellectually, emotionally, and/or psychologically?
   * What ideas or associations does the work inspire?
   * What, in your view, was the artist's purpose or intention?

3 Working in pairs, share your responses and consider the ways in which your ideas are the same or different.

4 As a group, explore why members of the group respond differently to a work of art. What accounts for these differences? What factors shape how we see and respond to art?

5 As a group, discuss the notion of "good" and "bad" in relation to the perceived value art. What determines art as "good" or "bad"? Who determines these values? What role(s) do these determinations play in how we see and respond to art?

6 Move on to discuss the following factors and how they affect our individual responses:

   * Knowledge – knowledge of art, artist, art form, or particular artwork content
   * Experience – experience seeing and/or interacting with art and artists
   * Culture – cultural background, attitudes, assumptions, and difference(s)
   * Gender – relationship to particular art, artist, or artwork content
   * Age – relationship to particular art, artist, or artwork content
   * Context – environment, place and time in which the work(s) were experienced
   * Class - – relationship to particular art, artist, or artwork content

7 Write 500 words on:

   Viewing artwork: the factors that determine "taste"

MEDIA PRODUCTION

CONCEPTS, TECHNIQUES AND TOOLS USED IN PRODUCING NARRATIVE MEDIA

NARRATIVE

A narrative is a plot or storyline. In a piece of media, a narrative is the coherent sequencing of events across time and space. Dramatic action in a narrative usually involves key turning points, and moments of tension that are resolved at the end – i.e. the story has a beginning, middle, and an end. Most films produced at large, commercial studios follow a formulaic narrative arc, starting with contentment and then moving through disruption, identification of a problem, pursuit of a solution, struggle, resolution and then back to contentment.

POINT OF VIEW

The opinion or perspective expressed. This can be the perspective of the producer – the person who researched and produced the story - as expressed through the narrator or through the viewpoint(s) of the characters. Point of view can also be expressed though the eyes of a first person narrator telling his or her own story.

SHOT

A shot is a single sequence of a film, video or television program taken by one camera without interruption. A shot can be of an artist working in a studio, or of a symphony orchestra playing. A story is comprised of many shots, one after another, that have been edited together. Celluloid footage (actual film) is physically spliced together – that is, two ends of film are melded together. In digital video, shots are sequenced on a computer by lining up the end of one shot and the beginning of another, although it is still called a "splice."

SHOT TYPES

Different types of shots produce different effects, determined by the camera's proximity to the main subject.

Establishing Shot – A long shot used at the beginning of a sequence to establish a setting or scene
Close-Up – A shot taken very close to the subject (head, neck and shoulders) so that it fills most of the frame
Big Close-Up – A shot in which a person's face fills up most of the frame
Medium Close-Up – A shot framing a person from the level of mid-chest
Full Shot – A shot in which a person's complete body is included, usually equal to the height of the frame
Long Shot – A shot in which a person's complete body is included but is at a distance from the camera
Extreme Long Shot – A shot in which a person's size is very small in comparison to the screen

CAMERA ANGLES

A producer or director will also use camera angles to achieve different effects.

Straight On/Eye Level	The camera is located at the eye level of the subject(s)
High Angle/Angle Down	The camera is positioned above the subject
Low Angle/Angle Up	The camera is positioned below the subject.
Dutch Angle	The camera is tilted so that the frame is not parallel to the horizon.

OPTICAL DEVICES

Optical devices are used to exaggerate transitions for particular effect.

Fade-In   A shot that begins in darkness and gradually brightens.
Fade-Out   A shot that begins in brightness and gradually fades to black.
Iris-In   A shot beginning in darkness and gradually getting lighter in a circle
Dissolve   Superimposition of the end of one shot onto the beginning of another so that the two images
               overlap for a period of time.
Wipe   A vertical line seems to wipe across the screen, wiping out one scene and wiping in the next.

CAMERA LENS

*By adjusting the lens, a camera can alter the perceived magnification, depth of field, perspective and scale of subjects
and objects in a shot.*

Normal   Produces an image with normal perspective, akin to looking with the naked eye.

Wide-Angle   Produces a field of view that is wider than the human eye can apprehend, exaggerating the distance
               between foreground and background. In a wide-angle shot, objects or subjects moving towards the
               camera appear to do so very rapidly.

Telephoto   Enlarges or magnifies distant planes, making them appear closer to those in the foreground, such as
               with foreshortening. In a telephoto shot, objects or subjects moving towards the camera appear to
               take quite a long time.

Zoom   A lens that can be adjusted during a shot to many foci, including normal, telephoto and wide angle.

Deep   A shot in which all objects and subjects are seen close up in the foreground in sharp focus.

Soft Focus   A shot in which the foreground is in sharp focus and the background appears out of focus or unclear.
               This effect can also be affected by taking the shot out of focus, or by putting gauze or other object in
               front of the camera.

CAMERA MOVEMENT

How a camera moves when taking a shot.

Panorama (Pan) Shot   The camera rotates from one position on a horizontal plane, (i.e. "pan right," "pan left").
Swish Pan   The camera takes a very fast panorama that blurs the action.
Tilt   The camera rotates vertically from a single position.
Traveling Shot   The camera is mounted to an apparatus, such as a car, track, etc. that moves it is filming.
Crane   The camera is mounted to a long boom made just for this purpose.

LIGHTING

Three-Point Lighting   Lighting that is projected from three different sources: a key light (a bright, primary light
                       source that casts shadows); a fill light (light that eliminates or softens the shadows made
                       by the key light); and a backlight (lights positioned behind the subjects or objects that
                       outline or highlight their contours).

High-Key Lighting   Bright, even light with low contrast and few visible shadows.

Low-Key Lighting   Low level light with high contrast areas of light, such as in Film Noir and horror films.

Directional Lighting   Use of all other sources, such as overhead, under-lighting, backlighting, etc.

TRANSITIONS

A transition refers to the relationship between a shot and the one that immediately preceded and followed it. Most of the time, a producer aims for continuity, a form of editing by which the action between shots is smooth and continuous. Continuity is often created by making match cuts or "matches" so that a viewer does not lose their orientation to the space, place, or person(s). Art or experimental filmmakers often intentionally disregard continuity so as to affect a broader range of visual and emotional effects.

Movement Match	A movement of a subject begun in one shot is or appears to be seamlessly continued or completed in the next shot with the result that the viewer does not notice the cut.
Direction Match	The direction in which a subject or object is moving is consistent across the splice.
Eye-line Match	When one subject's eyes in one shot appear to meet with those of another subject in the next shot.
Reverse Shot	Alternating shots of two or more different subjects in conversation. In continuity, the eye-line match in a reverse shot is critical to making the scene seamless.
Axis Match	When the camera angle is kept the same from shot to shot, sustaining a singular point of view or perspective.
Position Match	When the position of an object or person remains in the same are of the frame from shot to shot.
Graphic Match	The juxtaposition of graphically similar images, such as the start of a marathon and a car speeding away.
Rhythmic Match	The juxtaposition of images with actions moving at similar rates or speeds.
Jump Cut	When the rules of continuity are disregarded; sometimes used to call attention to the medium (film, television, or video).

SPARKed
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TALKING POINTS ABOUT TELEVISION AND VIDEO PRODUCTION

Guiding questions ~
- What do you think is the purpose of this segment?
- Who is the intended audience?
- How does the production of the media (camera work, music, narration, etc.) support your hypothesis?

Watch the segment and note the following
1. What is your general response to the filming of the segment:
   - Do you find it interesting? Why?
   - What reactions, ideas, or emotions did it stimulate?
   - What do you think is the intent of the program (persuasive, informative, etc.)?

After you have identified what you think the purpose is, watch the segment a second time and look for the following:
2. Vocabulary/Narration ~
   - What words/vocabulary is that support the purpose?
   - What kind of language is used?
   - What works are used to create or heighten the tone of the piece?
   - What devices are used to attract our attention, convince or inspire us?

3. Camera Work ~
   - Does the camera work (the way scenes are shot) support the purpose?
   - How does the camera work involve you in the piece?
   - What features of the camera work contribute to the feeling of the piece?

4. Music and/or Sound ~
   - Describe the music. Is the music in a specific style that supports the purpose?
   - How does the music contribute to the feeling of the piece?
   - Is the music or sound important in the piece? Why or why not?

5. Other Components ~
   - What role does lighting or color play in the piece?
   - What individuals are shown in the segment? Does the choice of people present support the purpose of the story? How?
   - Who is speaking (and who is not) in the piece? What effect does the narration have?

Write a 500 word summary of the technical aspects of production that impact media "messages."

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CLASSROOM TIPS

VISUAL ARTS

Tips to help in making sure all students have a safe and productive learning environment.

CLASSROOM MANAGEMENT

It's a good idea to establish a system for collection of student work when it is due, and for the return of work when students are absent on that day. Large folders in a central location marked with the class name/period work well for this purpose.

Allowing additional work time for students who have been absent or who work more slowly is critical to ensure success for them. This time could be before or after school, during lunch, or at home if the assignment can be transported easily.

Students enjoy seeing the teacher engaged in the creative process, when appropriate, during studio time in the classroom. Refer to yourself also as a "learning artist" and participate with the students!

Tips to help the act of "teaching" the content so all students are successful.

TEACHING STRATEGIES

To reinforce concepts and to serve as a memory aide, it helps to have posters of the art elements and design principles hung in your classroom at all times. The posters with text and visual examples provide a constant reminder to the students of the building blocks and vocabulary of visual art.

Make your expectations of the students, class, and assignments clear at the start of the term. Students respond well not only to boundaries and consistency, but will have greater opportunities for success when they understand exactly what the teacher expects.

Before jumping into the "doing part" of the unit or lesson of study, take time to pre assess your students' levels. This pre assessment can then direct your teaching to include the vocabulary and skills needed by the students for success. This may require addressing concepts that students were expected to master in earlier grades. The visual arts skills and vocabulary necessary for students to achieve the expected content standards sequentially build upon each other throughout the grades.

Students often have a difficult time pacing themselves through the course of a longer unit, as they all work at different speeds. Providing oral and written "time markers" enables them to gage their time effectively and helps promote student success to meet deadlines.

Taking the time to teach the skills and vocabulary (Artistic Perception) necessary for student success in that lesson is important to remember. Students will use this information in other classroom lessons and in other classes.

Reminders of the "reasons" behind content and/or teaching strategies.

PEDAGOGY

In standards based practice and to support students' achievement of the standards, your assessment tools and scoring criteria must be introduced prior to beginning the

unit of study. Students need to know and understand what they are expected to learn and how they will be asked to demonstrate that learning.

Try to engage students in describing, analyzing, interpreting and judging works of art, by asking critical questions. A tip in designing such questions involves asking the question of yourself. If a question can be answered with a yes or no, or with very little original thinking, then it doesn't get to the deeper levels needed to analyze or interpret. Rote responses are not what it called for in aesthetic valuing.

Providing visual aids (posters, charts, diagrams, examples of work), orally reviewing the assignments and writing directions on the board and in hand-out form, will enable all students to be successful.

> ...provide for a range of learning styles within your art classroom...

As you circulate through the classroom while students are working, ask students *why* they made specific choices. Try to avoid making your comment first then solicit student input. It is far more engaging to discuss their ideas/inspirations and often yields unexpected results.

DANCE

Tips to help in making sure all students have a safe and productive learning environment.	CLASSROOM MANAGEMENT Whatever environment is used as the dance "studio", it is important to make sure that area is safe for students. It should be swept, well lighted, and free from debris and obstacles that may be a hazard to students. Allow time for beginning students to learn and feel comfortable with the key concepts, styles, moving their bodies, and techniques of dance before putting them, in front of their peers as in a more formal performance environment or solo.
Tips to help the act of "teaching" the content so all students are successful.	TEACHING STRATEGIES Remember that students need time to warm up muscles before moving. This is critical to avoid sprains and injuries that may result from moving too quickly into the activity portion of the lesson. Students learning to move and actually experience the elements and skills in dance need to know specific guidelines for group and solo work.
Reminders of the "reasons" behind content and/or teaching strategies.	PEDAGOGY When the teacher and students consistently use correct dance vocabulary in all activities, even the simplest and most beginning levels, student vocabulary is expanded and reinforced – building a thorough and reliable foundation.

MUSIC

Tips to help in making sure all students have a safe and productive learning environment.	CLASSROOM MANAGEMENT It's a good idea to keep rhythm instruments visible on shelves arranged by instrument genre: wood, metal, etc. It also is helpful to further separate them by function: shakers, pitched, unpitched, etc. When students choose instruments by category and put them away in the same manner, instrument classification and function is reinforced.

Establishing a clear signal for rest or quiet is key in working with instruments and teaching beginning students.

It is important to establish clear steps for taking out and returning of materials used in the music classroom to ensure students' safety, care of musical instruments and materials, as well as providing a time efficient routine.

Tips to help the act of "teaching" the content so all students are successful.	TEACHING STRATEGIES Providing and referring to visuals, such as charts and posters, in the music room help to reinforce the language and elements of music to a wide-range of learners. This is important to remember to accommodate those who need both visual and audio clues.

It is effective for continuity and skill building to begin each music lesson with the same activity, which increasingly builds difficulty throughout the year. For example, a "steady beat" activity such as clapping, marching, or patting, focuses the students' attention as well as builds skills.

Reminders of the "reasons" behind content and/or teaching strategies.	PEDAGOGY When the teacher and students consistently use correct music vocabulary in all activities, even the simplest and most beginning levels, music vocabulary is expanded and reinforced.

THEATRE

Tips to help in making sure all students have a safe and productive learning environment.	CLASSROOM MANAGEMENT Elaborate costumes and scenery are often unnecessary for elementary school productions, especially for those performed in the classroom. It's best to focus on dramatization with the students for greater reading comprehension.

Tips to help the act of "teaching" the content so all students are successful.	TEACHING STRATEGIES Allow time, and guide students in the search for subtext and hidden messages that may not be overtly mentioned in the lines of dialog. Finding those nuances of meaning in what a student says and does, builds characterization. Allow beginning theatre students to focus on creative dramatics and improvisation rather than on the "product" (the play itself or the scene). This will deepen the skills and understanding of theatre practice.

Reminders of the "reasons" behind content and/or teaching strategies.	PEDAGOGY Build in the instructional time needed for students to learn and understand basic theatre vocabulary necessary for communication and success in the theatre tasks before them. It is important that with warm-ups, heater games, improvisations, and other informal theatre processes, that students are aware of why they are doing these activities. This will support a deeper understanding of key concepts in theatre such as the subtext of the play.

Students need the time to explore and become familiar with practices that build content and knowledge, as well as expression and self-esteem.

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INTERNET RESOURCES (National, California & Bay Area)

A+ Schools Network - http://www.aplus-schools.org/index.htm

Afterschool Alliance - http://www.afterschoolalliance.org/

Agency for Instructional Technology - http://www.ait.net/aithome.html

Alliance for Young Artists & Writers, Inc. - http://www.scholastic.com/artandwriting

American Alliance for Theatre and Education (AATE) - http://www.aate.com/

American Architectural Foundation (AAF) - http://www.archfoundation.org/

American Arts Alliance - http://www.americanartsalliance.org/

American Association of Colleges for Teacher Education - http://www.aacte.org/

American Association of Museums - http://www.aam-us.org/

American Association of School Administrators - http://www.aasa.org/

American Association of School Librarians - http://www.ala.org/aasl/

American Composers Forum (ACF) - http://www.composersforum.org/

American Education Research Association (AERA) - http://aera.net/

American Federation of Teachers (AFT) - http://www.aft.org/

American Library Association - http://www.ala.org/

American Music Conference - http://www.amc-music.com/

American String Teachers Association - http://www.astaweb.com/

American Symphony Orchestra League (ASOL) - http://www.symphony.org/

American Youth Policy Forum (AYPF) - http://www.aypf.org/

Americans for the Arts - http://www.artsusa.org/

America's Promise - http://www.americaspromise.org/

Annenberg Institute for School Reform —

Art21: Art in the 21st Century — http://www.pbs.org/art21

Arts Education Partnership - http://aep-arts.org

Arts Extension Service - http://www.umass.edu/aes

Arts for Learning — http://www.arts4learning.org

Arts in the Basic Curriculum (ABC) Project - http://www.winthrop.edu/abc

ARTSEDGE - http://artsedge.kennedy-center.org

ArtsEdNet - http://www.getty.edu/artsednet/

Arts Providers Alliance, San Francisco (APASF) http://www.sfinsideout.org/artsresources/apalliance.html

Artsgenesis - http://artsgenesis.net

Artswire - http://www.artswire.org/Artswire/www/awfront.html

Associated Collegiate Press - http://studentpress.journ.umn.edu/acp/

Association for Advancement of Arts Education (AAAE) - http://www.artswire.org/Artswire/www/awfront.html

Association for Education in Journalism and Mass Communication - http://aejmc.org

Association for Supervision & Curriculum Development - http://www.ascd.org/

Broadcast Education Association - http://www.beaweb.org

Cable in the Classroom - http://www.ciconline.com

California Alliance for Arts Education (CAAE) - http://www.artsed411.org/

California Association for Music Education (CMEA) - http://www.calmusiced.com

California Dance Educators Association (CDEA) - http://www.cdeadans.org

California Educational Theatre Association (CETA) - http://www.cetaweb.org

California Humanities Association (CHA) - http://home.att.net/~CHA2000

California Arts Advocates (CAA) - http://www.calartsadvocates.org

California Assembly of Local Arts Agencies (CALAA) - http://www.calaa.net

California Visual & Performing Arts Standards –

Center for Arts Education -http://www.cae-nyc.org/

Center for Arts & Culture - http://www.culturalpolicy.org (including links and bibliographies on arts, culture, and media)

Center for Cultural Innovation (CCI) - http://cci2002.org

Chamber Music America - http://www.chamber-music.org

Chicago Arts Partnership in Education (CAPE) - http://www.capeweb.org/cape/capenav.nsf?Open

Children's Television/Sesame Workshop – http://www.sesameworkshop.org/

College Art Association (CAA) - http://www.collegeart.org

Council for Basic Education (CBE) - http://www.c-b-e.org

Council of Chief State School Officers (CCSSO) - http://www.ccsso.org

Creative Directions - http://www.creativedirections.org/

Cultural Education Collaborative (CEC) - http://www.cecnc.org/home.htm

DanceUSA - http://www.danceusa.com

DigiArts – UNESCOs Culture Sector - http://portal.unesco.org/culture/en/ev.php@URL_ID=2139&URL_DO=DO_TOPIC&URL_SECTION=-465.html

Education Development Center, Inc. (EDC) - http://www.edc.org/

Education Trust – http://www.edtrust.org

Educational Research Service (ERS) – http://www.ers.org

Educational Theatre Association (EdTA) - http://www.edta.org

Egg - http://www.thirteen.org/egg/egg.html

Galef Institute, The –
http://www.galef.org/galef/index.html

George Lucas Educational Foundation -
http://www.glef.org/

Grantmakers in the Arts (GIA) -
http://www.giarts.org/

Harvard Project Zero -
http://pzweb.harvard.edu/

Information Technology Association of Canada
-
http://www.itac.ca/client/ITAC/ITAC_UW_Mai
nEngine.nsf/0/6590139B73CAAB4885256A45
008213C8?OpenDocument (links to other IT &
Art sites)

International Child Art Foundation (ICAF) -
http://www.icaf.org/

John F. Kennedy Center for the Performing
Arts,
Education and Outreach - http://kennedy-
center.org/education/

Kennedy Center Alliance for Arts Education
Network (KCAAEN) - http://kennedy-
center.org/education/kcaaen/

Lincoln Center Institute for the Arts in
Education -
http://www.lincolncenter.org/lci/index.htm

Media Literacy Teachers' Toolkit -
http://www.mediachannel.org/classroom/toolki
t

Meet the Composer -
http://www.meetthecomposer.org/

MENC-The National Association for Music
Education - http://www.menc.org/

National Academy of Recording Arts &
Sciences, Inc. - http://www.grammy.com/

National Art Education Association (NAEA) -
http://www.naea-reston.org/index.html

National Association for Music Education
(MENC) - http://www.menc.org

National Arts & Learning Collaborative
(NALC) - http://www.artslearning.org/

National Assembly of State Arts Agencies
(NASAA) - http://nasaa-arts.org/

National Board for Professional Teaching
Standards (NBPTS) - http://www.nbpts.org/

National Dance Association -
http://www.aahperd.org/nda/template.cfm

National Dance Education Organization
(NDEO) - http://www.ndeo.org/

National Education Association (NEA) -
http://www.nea.org/

National Endowment for the Arts (NEA) -
http://www.arts.gov/

National Endowment for the Humanities
(NEH) - http://www.neh.gov

National Foundation for Advancement in the
Arts (NFAA) - http://www.nfaa.org/

National Gallery of Art - http://www.nga.gov

National Guild of Community Schools of Arts -
http://www.nationalguild.org/

National Network for Folk Arts in Education -
http://www.carts.org/

National PTA – http://www.pta.org

NEA Foundation for the Improvement of
Education, The (NFIE) - http://www.nfie.org/

New York Foundation for the Arts –
http://www.nyfa.org/home.html

Opening Minds Through the Arts -
http://www.omaproject.org

OVATION: The Arts Network -
http://www.ovationtv.com/

OPERA America - http://www.operaam.org

Perpich Center for Arts Education - http://www.mcae.k12.mn.us/

President's Committee on the Arts and the Humanities (PCAH) - http://www.pcah.gov/

RAND - http://www.rand.org/arts_area/

Suzuki Orff School for Young Musicians - http://www.suzukiorff.org/index.html

Teachers and Writers Collaborative (T&W) - http://www.twc.org/

TCAP – The California Arts Project - http://csmp.ucop.edu/tcap/

Theatre Communications Group Inc. - http://www.tcg.org/

Thomas S. Kenan Institute for the Arts - http://www.kenanarts.org/

VH1 Save the Music Foundation - http://www.vh1.com/insidevh1/savethemus/

Plugged In: Using the Internet for High School Journalism - http://www.rtndf.org/resources/pluggedin.pdf

President's Committee on the Arts and the Humanities (PCAH) - http://www.pcah.gov/

Public Broadcasting Service (PBS) - http://www.pbs.org/

Smithsonian Early Enrichment Center (SEEC)- http://www.si.edu/seec/

Smithsonian Institution - http://www.si.edu/

SPARK – http://www.kqed.org/spark

Student Media Sourcebook - http://studentpress.journ.umn.edu/sourcebook

Studio in a School (STUDIO) - http://www.studioinaschool.org/

Suzuki Orff School for Young Musicians - http://www.suzukiorff.org/index.html

Theatre Communications Group, Inc. - http://www.tcg.org

Thomas S. Kenan Institute for the Arts - http://www.kenanartsorg/

Time for Kids - http://www.ed.gov/

Understanding By Design – http://www.ubdexchange.org

US Department of Education - http://www.ed.gov/

VH1 Save the Music - http://www.vh1.com/insidevh1/savethemus/

VSA (Very Special Arts) - vsarts.org

Young Audiences Inc. - youngaudiences.org

Wolf Trap Institute for Early Learning through the Arts - http://www.wolf-trap.org/

4

Arts Learning in Action Fact Sheet

Teaching through the arts motivates children and increases their aptitude for learning.
Eric Jensen, Arts With the Brain in Mind, 2001

Students of lower socioeconomic status gain as much or more from arts instruction than those of higher socioeconomic status.
James Catterall et al., 1999

The nation's top business executives agree that arts education programs can help repair weaknesses in American education and better prepare workers for the 21st century.
The Changing Workplace is Changing our View of Education, Business Week, Oct 1996

Arts education increases interest in academic learning, cognitive and basic skills development and the development of academic achievement skills.
Konrad, R.R., Empathy, Arts and Social Studies, 2000

Students who participate in school band or orchestra have the lowest levels of current and lifelong use of alcohol, tobacco and illicit drugs among any group in our society.
H. Con. Res. 266, United States Senate, June 13, 2000

According to the College Board, SAT scores in 1995 for students who studied the arts for more than four years were 59 points higher on the verbal and 44 points higher on the math portion than students with no coursework or experience in the arts.

The arts provide a reason, sometimes the only reason, for students who have been disengaged from schools and other community institutions to re-engage in educational and other community organizations.
Champions of Change: The Impact of the Arts on Learning, Edited by Edward B. Fiske, published by the President's Committee on the Arts and Humanities, March 2000

By 2006 all students entering the UC/CSU system must satisfy a new visual and performing arts requirement by completing an appropriate single course in a year-long sequence in dance, music, theatre or the visual arts.
University of California / California State University

Young children who engage in dramatic enactments of stories and text improve their reading comprehension, story understanding and ability to read new materials they have not seen before. The effects are even more significant for children from economically disadvantaged circumstances and those with reading difficulties in the early and middle grades.
Critical Links: Learning in the Arts and Student Academic and Social Development, Arts Education Partnership 2002
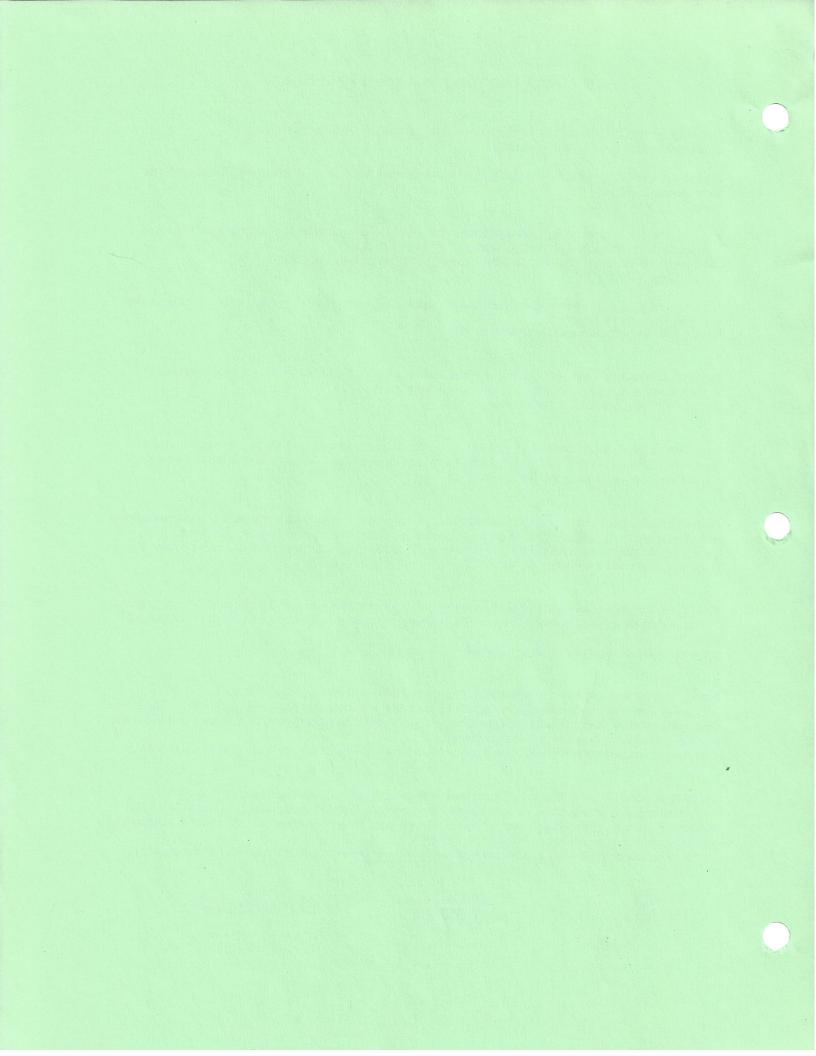
Learning in individual art forms as well as in multi-arts experiences engages and strengthens such fundamental cognitive capacities as spatial reasoning (the capacity for organizing and sequencing ideas); conditional reasoning (theorizing about outcomes and consequences); problem solving; and the components of creative thinking (originality, elaboration, flexibility).
Critical Links: Learning in the Arts and Student Academic and Social Development, Arts Education Partnership 2002
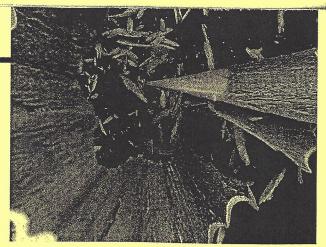
California State
PTA
every child. one voice.

SMARTS
Bring Back the Arts!
To Our Schools. To Our Children.
California State PTA

The Promise of Arts Education

Far from being a 'frill,' arts education provides opportunities for renewal and reform

SARAH TAMBUCCI

Roslyn Stulga was doing just as she was asked. All the teachers at Park Elementary School in Munhall, Pa., were instructed to complete a weekly report on how they were helping students prepare for the state assessment tests. But imagine her surprise when she handed in her report and was told that, as the elementary art teacher, she wasn't expected to do the assignment. Practicing her leadership skills, Stulga said that since she had already done the task, perhaps the principal would like to read her report.

Later that week, the principal complimented Stulga for a comprehensive analysis that focused on how she was reinforcing students' literacy skills. The principal also asked if her report could be used as a model for the whole school.

But this was only the beginning. Positive reinforcement from her principal on a job well done spurred this elementary school art teacher to investigate the connection between literacy and math skills and the visual arts. She set out to conduct a needs assessment regarding the skills in which her students were weak and what she could do to help them strengthen those skills. With the support of her principal, Stulga was on her way to doing the kind of research that only a knowledgeable classroom practitioner could do.

ART TEACHERS AS CHANGE AGENTS

Stulga's story is not atypical. More frequently than most of us can imagine, arts educators are functioning as change agents in the school improvement process. But for that to happen takes vision, creativity, and administrative support. Stulga used her creativity to develop a bigger vision, but what if the principal had not read her report and seen the opportunity it presented? Both Stulga and her principal had a shared vision and knew their roles as educational leaders.

The No Child Left Behind Act identifies the arts as core academic content. But we know the core is shrinking down to those content areas that are tested. We find that study in the arts and other core subjects has become a victim of our political environment. The intent of NCLB was not to rip the arts out of our schools, but in many places, that is just what is happening.

Why? Responsible leaders at the local level cannot lay all the blame on NCLB. The problem is a lack of shared vision.

We know that bored students are a fact of American schools. We know that the achievement gap between white students and minority students is a reality. We also know that the arts make classroom learning relevant, engage active learning, and provide a way for students to discover and learn to embrace the value and duties of citizenship.

Volumes of documentation regarding the value of the arts line the shelves of our professional libraries. Support for the arts as part of a comprehensive education is the

subject of articles, speeches, and symposia. Still, when push comes to shove—when resources are precious and test results get published in newspapers—it is the arts that are the first to go.

The chasm between what we know about education's problems and what we know about the value of the arts in helping solve these problems is a leadership issue.

Educational leaders and decision makers at the local level have the ethical, moral, and professional responsibility to provide substantive support for arts education that can make a difference in children's lives. Top down and bottom up, our understanding of the value of the arts must be translated into the policy decisions and allocation of resources that will help all students achieve at high levels. It is a matter of educational leadership.

SUCCESS IS CONTAGIOUS

Lo___ Smith, an art teacher in Moon Township, Pa., had been a hardworking, dedicated professional for more than 25 years. But something was missing. She knew her students at Moon Area Middle School could easily lose interest in learning if she didn't work to keep her instruction fresh and relevant. She began to experiment with technology in her art program and soon had colleagues interested in the learning that was evident in the students' work.

Smith heard about an opportunity for a technology grant and, with the support of her principal and central office administrators, submitted a proposal and was awarded the grant. Students now use such software applications as Art Dabbler, CorelDraw, and Flash along with more traditional art materials in their drawing and graphic design courses.

On her way to becoming an educational leader in her school, Smith embraced Pennsylv___ new state standards and incorporated ___en higher expectations for her

students in the areas of listening, speaking, and writing. Students responded, and Smith found that her satisfaction with her work as a teacher increased in direct proportion to her students' achievement.

Success is contagious, and soon, working with colleagues, the entire middle school art program became a model for other departments. Smith was providing daily evidence that her students were demonstrating the crucial 21st-century skills of creativity, problem solving, self-direction, flexibility, and the ability to work collaboratively.

A shared vision of the value of the arts emerged at the school. The music teacher volunteered to work on a regional team to help shape a framework for music education, and a physical education teacher participated in a dance residency to incorporate dance education into the physical education program.

LEADERSHIP AND SUPPORT

These teachers had a vision of how arts education could support and enrich the entire curriculum. They took the initiative—but not without leadership and support from their principals and from the Moon Area School District central office.

Assistant Superintendent Bille Rondinelli provided increased opportunities for arts educators to participate in professional development designed to meet their specific needs. She encouraged faculty members to garner community support by writing about their students' accomplishments for the district newsletter. The community responded enthusiastically to a school calendar highlighting arts programs and student learning in the arts. The school board granted permission for teachers to attend professional conferences, provided resources for arts education programming, and ensured sufficient staffing. The board's decisions reflected leadership at the policy-making level that supports high-quality pro-

grams in the arts.

The district now had a shared vision of arts education for all students—not just the talented ones—and was developing a leadership team in the arts as a model for the entire region.

These examples of leadership at the classroom, school, and district levels reflect what it takes to support student achievement and school improvement. Roslyn Stulga, Loretta Smith, and Bille Rondinelli were exhibiting the very skills that the arts teach—among them intuition, diligence, and risk taking. The arts are a part of, not apart from, what happens in American schools.

ACTION TO SUPPORT THE ARTS

What can each of us do to support arts education as part of a high-quality education for all students? Consider an action plan that includes:

■ Teachers as change agents in identifying learning opportunities that include the arts;

■ Principals as gatekeepers to ensure that the arts are acknowledged with the same respect as all content areas;

■ Central office administrators as educational leaders who view NCLB as an opportunity to enhance learning with the arts as a core component; and

■ School board members as informed policymakers who value arts education for all students.

Arts education is not a panacea for everything that is wrong in our schools, but it offers opportunities that we consistently overlook. Let us provide the leadership at every decision-making level that gives students opportunities to learn in ways we can only imagine.

Sarah Tambucci (tambuccis@artsedcollaborative. org) is executive director of the Arts Education Collaborative in Pittsburgh, Pa. A former teacher and principal, she is also a former president of the National Art Education Association.

In 1990, Hamilton, Ohio, residents started discussing how to improve the quality of the arts while planning the city's bicentennial celebration. Those discussions spawned a plan that included a cultural arts building and a comprehensive arts program for Hamilton and neighboring Fairfield public schools. The partnerships formed during this period continue to pay dividends.

Now in its second year of operation, the Options Academy of the Arts has exceeded everyone's expectations—maybe even those of the students themselves. The academy is a small alternative program for at-risk high schoolers who have an interest in the arts. Students enter with a multitude of problems, not the least of which is a lack of enthusiasm for school.

"I had one student come in with 1.75 credits, and he was in his third year of high school," says Principal Jackie Quay. "But he's still with us, and he'll probably graduate next year."

Stories like that abound in the academy, which boasts a 96 percent attendance rate and a clean disciplinary record. "We draw kids from all over Butler County. You would think there would be school rivalries but we haven't had one school fight," says Quay, whose student body now includes students who have met all the high school graduation requirements but return the diploma to take courses at the academy.

Spotlight on solutions

It's no surprise that school districts that manage to retain arts programs in their schools adopt some similar strategies—even in communities as disparate as a rural mining town and a Rocky Mountain metropolis. Below are five suggestions that your district could employ, regardless of size, income, or background.

■ **Get used to the limelight.** Remember that old adage, the squeaky wheel gets the grease? In this case, think of it as, the successful artist makes the splash. This might be a hard one for educators, who aren't typically practiced in the art of self-promotion, but these public affairs don't need to be modest. Mariachi students in New Mexico's Cobre Consolidated School District, for instance, perform at all sorts of functions around town and raised more than $3,000 at a Hurricane Katrina relief concert.

■ **Provide results.** In today's accountability-driven environment, it's not enough to say you can do it; you need to prove you can. This is especially true when school districts seek grants and other sources of outside funding.

"We get a lot of talking heads about why their program is so great," says Sarah B. Cunningham, director of arts education for the National Endowment of the Arts. "Well, show me—don't tell me." NEA grants are extremely competitive, but they're not beyond the reach of school districts, Cunningham says. You just need to fully articulate your goals and provide a method to assess those outcomes.

■ **Build support.** Presenting your program and its many benefits is also a great way to garner support from your constituents. "You need to show that students in the arts become active participants in other areas, including becoming better learners," says Dick Deasy, director of the Arts Education Partnership. "There isn't a good understanding of this."

Fortunately, reams of studies highlight this link. And school districts can also use their own programs to convince the community that the arts enrich lives in many ways. Janet Crawford, the former arts director at Maine's Westbrook Public Schools, recalls a mother coming up to her after a Family Art Night event. "The child and the parent had made a sculpture together," Crawford recounts, "and she said, 'I haven't connected like that with my child in a long time.'"

■ **Provide leadership.** Arts education can't go far without a firm commitment from the school district. "Sometimes it's strongest at the building level; sometimes it's strongest in the central office," Deasy says. Although civic leaders initially kick-started arts education in Hamilton, Ohio, the district has retained and built on those programs. In 1997, the school board was honored by the Ohio Alliance for Arts Education for a consistently strong and well-balanced arts education program.

■ **Form partnerships.** Burdened with more and more expectations, smart school districts look and ask for help. In New Mexico, Cobre Consolidated School District partners with the Mimbres Regional Council to bring in dance, music, and art professionals to train the district's arts faculty. Westbrook Public Schools has formed allegiances with a myriad of organizations including the PTA and the local Rotary and Kiwanis clubs.

In Salt Lake City, district officials welcomed community members who wanted to open a performing arts charter school in the district. "Our district lives and breathes on involvement and collaboration," Superintendent McKell Withers says. "Our kids are counting on us to be smart enough to work together and provide them with the best product we can."

It infuriates Quay to see arts education undervalued, but she says educators are partly to blame. "I don't think in the arts we've been good marketers," she says. "We've allowed people to think we're the decorators. It's more than just second-graders singing."

MAKING THE CASE

Maine's Westbrook Public Schools has been fortunate to have a long line of superintendents who understood the value of the arts. The district has music and art director positions, art rooms in every school, and integrated programs at every grade level. But what has allowed the program to flourish, observers say, is that the faculty understands the value of visibility.

"I never said no to a community project because I knew that was an important piece to advocacy," says Janet Crawford, who led the district's art program for 23 years. "It takes unrelenting effort to promote, promote, promote and never say no, even though it sometimes wore us out."

Crawford remembers her art club students converting dilapidated and rusty old airline baggage carts into exhibits at a local petting zoo. She can also remember when district students drew posters for a state initiative and student art work adorned Westbrook's celebration of becoming a city.

But all the high-profile events couldn't shield Westbrook from one of the most pervasive obstacles to arts education: lack of funds. For years, the district's arts budget has remained static, to the point where supplies like paper and brushes can't be replenished. Just this year, the board added $10,000 to the program but reduced the art director to a part-time position while expanding the duties to include coordination of programs for the gifted and talented.

The uncertain funding of arts education is enough to discourage anyone, but Crawford's educators can't afford to throw in the towel. "When years were good and the state devoted more money, we added programs," she says. "In lean years, we just never gave up."

MINING LOCAL RESOURCES

That's pretty much the same philosophy in New Mexico's Cobre Consolidated School District, where officials are proving you can do a lot on a shoestring budget. Cobre, which means "copper" in Spanish, has not just a copper mine but also a diamond mine within its boundaries. The mines' operation drives the local economy, and when things are good, they are good. But when they're bad, as they were in the early 1990s and in 2000, the school district takes a hit. Unfortunately, the district can't really endure too many hits.

Of Cobre's roughly 1,400 students, 75 percent qualify for free or reduced-price lunches, which in turn means the district has a universal breakfast and lunch program. More than 85 percent of the students are Hispanic, and many still struggle with English. The ups and downs of the local mining operations have meant high unemployment rates in the community, but that hasn't stopped Cobre from providing a robust arts program.

Traditional art and music offerings exist at every grade level, but at the middle and high school, students can also take mariachi and ballet folklorico courses. Arts and music programs continue after school, thanks to a grant from the 21st Century Community Learning Center. Because there is little to do in town, more than three-quarters of the students participate. Some take guitar lessons, while others join the drama club or sing. Students can also receive tutoring in math or science or learn software applications.

Cobre received the Kennedy Center Alliance for Arts Education Network's annual award in 2004. It was quite a boon for a district that at one time took art, music, and band out of the schools completely.

"Funding was so difficult, we had to," says Superintendent Calendario Jauregui of that dark period in the early 1990s. Low production at both mines followed by huge layoffs meant relocation for many workers, who took their kids along with them.

The district restored the art and music program in 1995 but is still susceptible to the ebb and flow of the mining industry. Just this year, Cobre lost about 100 students, translating into $600,000 in state aid.

"We're not going to reduce our programs," Jauregui says. "There's talk, but it's a last resort. We're committed and always have been to the arts."

AWAITING OPENING DAY

Back in Salt Lake City, district officials are as excited as they are anxious about the opening of the performing arts charter. Bennett, a founding member of the Salt Lake Arts Academy (a charter school now in its third year of operation), knows all too well what lies in store for the Salt Lake School for the Performing Arts.

"Charters have to take all kids, some of whom will be really interested in the arts, others who aren't happy with public schools and looking for an alternative, and some who have no interest whatsoever, but are being pushed by their parents," says Bennett, who has a daughter at her charter school and a son who just graduated from the district.

"In many ways, charters are like public schools: You take whoever you get. I'm not sure these [performing arts] folks understand that."

Still, Bennett says, the uncertainty is worth the risk. "This is not just a high-interest topic to me," she says, "The arts solidify everything else you learn. You can't put on a show or learn music without having a basic understanding of all the other disciplines."

Partners for the Arts

School districts find collaboration is the key to making the arts an integral part of education

NAOMI DILLON

Cari DeCoursey is the picture of self-confidence. Animated and exuberant, she is belting out the Broadway tune "Nobody Does It Like Me" to a roomful of fellow teens and embodying every inch of the song's title.

"Such a different Cari than we knew two years ago," says Dave Schmidt, who founded a light opera company in Salt Lake City with his wife, Shalee. The couple also produce vocal training DVDs, but their greatest pleasure comes from providing singing lessons to area residents.

Cari, who recently won a full vocal scholarship to Utah's Weber State University, is one of the Schmidts' biggest transformations. "This used to be Cari," demonstrates Schmidt, shuffling his feet, hunching his shoulders, and casting his eyes downward to the amusement of the high school students in his master class. "I love this. I love to see you guys blossom."

Perhaps it was the desire for more rewarding experiences such as this that led the Schmidts to contemplate opening a school devoted to the performing arts. Interested parents and an active charter school movement in Utah pushed the idea along quickly. And then, in an unusual step, the Salt Lake City School District joined in to form a partnership that could become a model for other districts across the country.

"I think it's a clear void in our city," says Superintendent McKell Withers, who immediately saw the potential of an alliance with the Schmidts. "There are lots and lots of thoughtful and dedicated artists of all genres here. ... We have a few avenues for kids who excel scholastically or athletically, but the options for kids who excel visually or artistically are pretty behind the scenes."

Not any longer. Starting this fall, the Salt Lake School for the Performing Arts will offer up to 200 students the opportunity to receive free specialized training in dance, theater, and music. Core classes are to be taken at the adjacent Highland High School. Built on land leased by the school district and funded through loans authorized by the school board, the charter school is a marvel of collaboration.

Salt Lake is not alone. Districts else-where are learning that collaboration is critical as they struggle to find the space, the time, and the money to keep arts alive in their schools. Meaningful arts programs have always had a rocky foothold in district budgets and are often the first things cut and the last reinstated. Now, between No Child Left Behind's focus on math and reading and business leaders' belief that science and technology are the keys to keeping America competitive, the arts' presence in the curriculum is becoming even more tenuous.

"There is a series of public perceptions about the arts that have historically led to it having a limited role in schools," says Dick Deasy, director of the Arts Education Partnership, a coalition of more than 100 arts, business, education, and philanthropic organizations. "There is a national constituency of parents who will support the arts if the schools take the steps to implement them."

IT TAKES MORE THAN ONE

In many school districts, there is a sense that arts are leisure activities and entertainment, useful only for the gifted and talented. Some believe the arts provide poor

preparation for a viable career. These perceptions, Deasy says, are hard to overcome.

There are signs, however, that public attitudes toward arts programs may be changing. A recent poll commissioned by the Ford Foundation shows parents and adults want their children to have a comprehensive education that engages and satisfies them. When asked which activities should be increased to produce this happy child, respondents inevitably pointed to the arts.
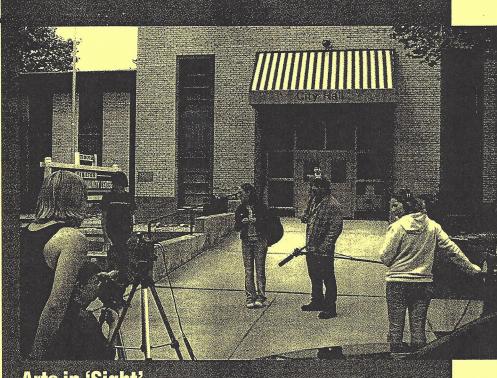
School districts like Salt Lake City have learned that new approaches and new programs are necessary to reach every student, whether it's through the arts, athletics, or academics. And they've found that choice—in the form of charter schools and magnet programs—is key.

"I don't believe that free choice will free everybody," says Heather Bennett, a Salt Lake City school board member. "But I believe, in a limited fashion, choice can show y mething—that not any school is best fo y child."

Charter schools have always been a little confusing to school districts in Utah, where the state's open enrollment system allows students to go to any school where space is available. Over the years, a tense, sometimes adversarial relationship began to brew between charter and public schools, especially under new legislation that allowed charters to bypass school districts and apply directly to the state.

That's one reason that Withers, who had heard through the grapevine that the Schmidts were planning a charter school, decided to see if the couple was interested in a partnership. It required open minds, a year of meetings, and some chutzpah to hammer out a deal.

"The biggest hurdle on the front end was getting dialogue past anything resembling criticism of what is or isn't being provided," Withers says. "We tried to take a step back and look at the needs of the students, with ting neighborhood or public schools."

Board members voted unanimously to

Arts in 'Sight'

School districts have found that taking a nontraditional approach to the arts can have a beneficial effect. Students at Montana's Corvallis High School, for example, are writing, producing, directing, and starring in a 30-minute film called Soul Sight. The movie, which tells the story of a telepathic girl, is part of the district's Media Arts in Public Schools program. The filmmakers (see page 44) also have produced public service announcements for a local PBS affiliate.

support the performing arts school, bringing—somewhat unconventionally—a long-term vision of the district closer to reality. But it wasn't just the superintendent or the board who needed to see the big picture. The success of this bold new idea also depended on the high school principal and even the drama teacher, who worked for more than a decade to bring an arts academy program to Highland High. The program started in 2005.
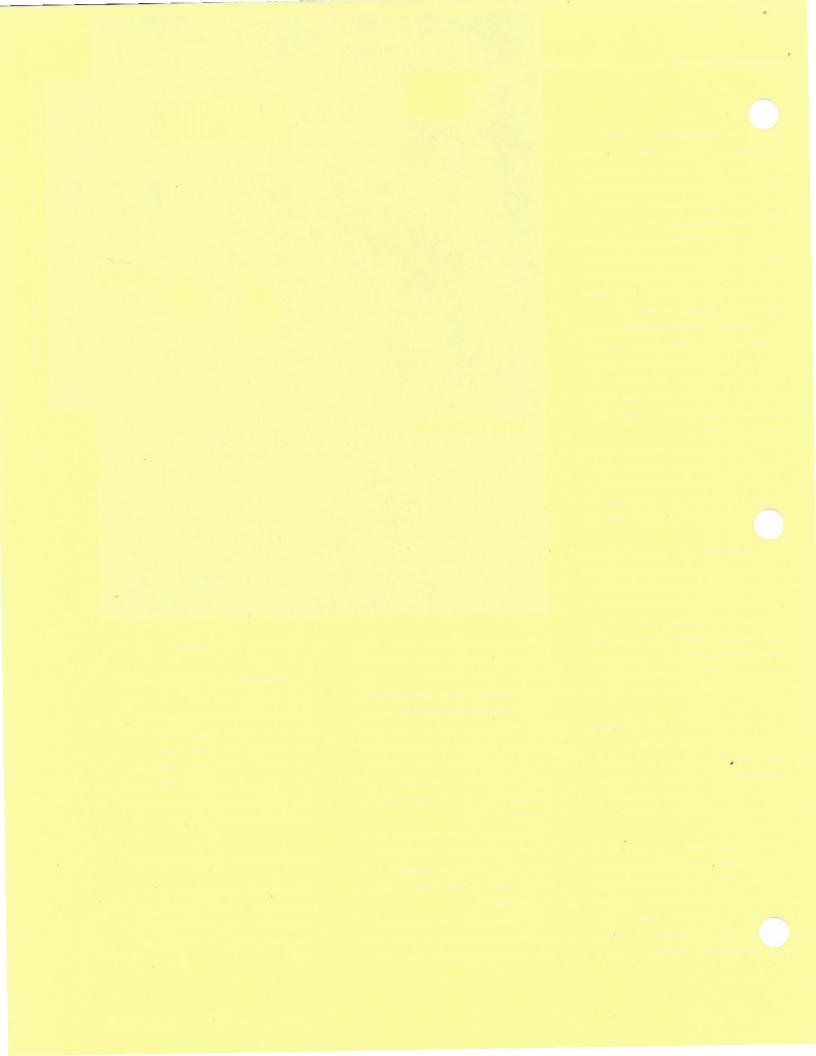
"There was a lot of trepidation among us," says John Newman, who teaches drama, math, and foreign language. "We thought, is this the best thing to happen to us or the worst?"
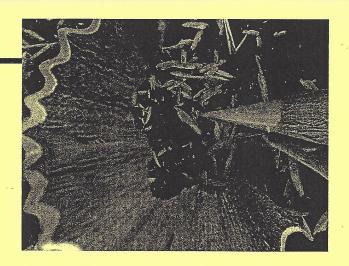
But after a year of talking through specifics like scheduling and curriculum, both sides began to see the partnership as an

opportunity in which everyone could benefit, Newman says.

"Things happen on the fast track for charter schools. They said, 'We've been working on this for a year,' and I said, 'You haven't even gotten started,'" says Newman, who has become an integral part of the process. "But they think outside the box, and we can learn from them. On the other hand, we show them where the boxes are, because there really are boxes."

DRAWING (FROM) OUTSIDE THE LINES

School districts don't always have to go to such extremes to show a commitment to the arts. And advocates for arts education don't always have to come from within the school district.

Drawing and the Brain

Visualizing information is a vital early step in learning to read

KENNETH A. WESSON

When budgets call for belt-tightening, school districts prepare to fend off the "red ink monster" by looking for a sacrificial lamb. Arts education is often the first sacrifice because it is viewed as a nonacademic luxury. It's not uncommon to hear people say, "We can no longer afford the arts," yet recent studies have confirmed that public schools cannot afford to eliminate arts education because of the important contributions it makes in the cognitive development of the whole child.

It was reassuring to arts education advocates in July 2004 when former Education Secretary Rod Paige, one of the architects of the federal No Child Left Behind Act, sent a letter to all superintendents advocating the reinstatement (or the preservation) of arts education. Paige had learned that school districts throughout the country were abandoning the arts to devote more time to standardized test preparation.

"The arts, perhaps more than any other subject, help students to understand themselves and others, whether they lived in the past or are living in the present," he wrote. The letter concluded: "For both the important knowledge and skills they impart and the ways in which they help students to succeed in school and in life, the arts are an important part of a complete education."

Arguments against arts education survive primarily because we have ignored much of the recent research on how the human mind develops when art is a consistent part of long-term instructional planning. In fact, some exciting new developments shed light on the linkages among the arts, brain development, and academic success. Researchers in educational psychology have revealed surprising evidence validating the positive effect that the arts have on young learners, ranging from increasing math and reading scores to improvements in general cognitive abilities and social development.

For example, *Champions of Change: The Impact of the Arts on Learning*—the report of a federal research project involving 25,000 secondary school students—found a significant correlation between high levels of involvement in the arts and performance on nearly every measure of standardized testing. As this and other studies have found, engagement in the arts—especially visual art such as drawing—develops skills in other areas as well:

■ Art facilitates the development of spatial reasoning skills.

■ Art increases a child's ability to create abstractions and mental processes in the abstract.

■ Art helps students visualize the images words represent as they learn to read.

■ Art develops fine-motor skills, necessary prerequisites for writing.

■ Art develops patience, sustained attention, and self-regulation (that is, control of impulsivity).

■ Art serves as a bridge between one's mind and the real world.

■ Art cultivates one of the multiple intelligences identified by Harvard University's Howard Gardner.

■ Art develops the whole brain and the whole child.

LOOKING FOR PATTERNS

The most important role of the human brain is to create networked connections among its 100 billion neurons so we can navigate our world successfully. Everything that we "know" is represented by these connected neurons. The brain is not a passive processor of readily gathered information. Instead, it is an immensely effective pattern-detecting device, examining new stimuli for clues that will help us connect incoming information back to stored patterns or past experiences. Whether we are children in an art classroom or stockbrokers on Wall Street, we all look for any pattern that will aid our thinking.

Neural connections and overall brain circuitry are determined, to a significant degree, by the quality, quantity, and variety of stimuli and early learning experiences. These learning experiences directly affect how the developing brain gets "wired up" initially. At the earliest stages of infancy, all children are biologically ready to learn from their interactions within a motivating environment, which is a requirement for building those neural networks.

In the human brain, a considerable amount of cortical real estate is dedicated to our eyes and hands, making them perfect vehicles for shaping the developing brain. More than 80 percent of the information entering the brain comes in via the eyes. Not only is the sense of sight among the first sensory systems to go online inside the brain, but the eyes and the brain also undergo daily preparation for art well before children pick up their first crayon or take their first art class.

This development mirrors our history as a species. Pictorial representations and symbols have been part of the human experience for far longer than the printed word. Equally important, visualizing is integral to learning to read. To understand what they read, students frequently rely heavily on the "picture-making" mechanisms in the visual systems of the brain. The association cortices (areas) of the brain "make sense" of that visual information. Visual imagery is a fundamental nonverbal dimension of reading and learning that determines success in early reading comprehension.

The brain naturally seeks to (1) find patterns, (2) make sense of information and experiences, and (3) evaluate the personal and emotional significance of an event or object. (Early humans did not survive their daily challenges by fixating on trivia.) These three "brain-considerate" elements drive learning and memory and are primary contributors to academic success and cognitive development.

FRAMING PICTURES INSIDE THE MIND

Just as babies drink liquids before eating solids, children develop conceptual insight in a certain order. By understanding the sequences governing concept development, educators can carefully plan foundational learning events. The more complex brain processes should follow early sensory experiences in foundational learning. The process by which a concept becomes "known" by a learner requires several steps that are essential to concept formation and highly dependent on visual experiences and symbolic representation (see chart).

Children can call up mental pictures of nouns more readily than other random words. Thus, young learners respond positively to opportunities to develop their abstract thinking abilities by translating their mental images into visible pictures on paper. In young minds, drawing, painting, and other art forms that produce a visual image trigger the construction of vivid images that mere words cannot activate.

Every student is naturally creative in varying degrees, and many are extremely creative, but requiring written essays is often the closest most school subjects come to permitting the creative use of a student's hands. Moreover, the number of classroom hours reserved for artistic development diminishes year by year as students advance through the grades. Although art instruction was commonplace in elementary and secondary schools a generation ago, in many communities today, art classes become available for the very first time when students enter college.

When given written assignments, students increasingly ask, "How do I get started?" For those students, it can be helpful to draw what they cannot yet write about as the very first stage in the writing process. Once students can "see" the abstract idea, they can begin to put it into words. If students (or adults, for that matter) encounter writer's block, they can simply return to their drawing and add more defining pictorial details, then resume writing.

This strategy is effective because, whether we realize it or not, we are all extremely creative at least once a day—that is, when we dream at night. Neuroscientist Robert Sylwester has said that drawing does for the brain during the day what dreaming does for the brain at night. The simple act of drawing mimics dreaming and daydreaming in several remarkable ways. Art, like dreaming, allows the brain to craft mental images of people, places, objects, and events although they are physically absent at the moment. What students cannot imagine, they cannot draw. What they cannot envision,

IF I CAN ...	THEN I'M ABLE TO ...
Mentally visualize a concept	Discuss the images I see in my "mind's eye."
Discuss the image orally	Draw, sketch, or paint it.
Illustrate it	Process it on a symbolic level.
Process my symbol(s)	Understand other representational forms.
Understand various representations	Process flexible abstract forms.
Hold flexible abstract ideas in my mind	Understand what others mean when discussing them.
Understand what others mean verbally	Read what others write about a concept.

they cannot understand. And while it is possible to listen without thinking (it happens in our classrooms daily), we can neither write nor draw without actively thinking.

THE ABSORBENT MIND

Suppose we chose to walk, rather than drive, through an unfamiliar neighborhood. On foot, we would notice hundreds of details—the produce in the market window, the cat on the steps—that we would have missed if we were looking through the window of a fast-moving car. Similarly, giving students the opportunity, time, and clear directions for drawing with details heightens their awareness of the importance of the supportive relationship that finer points play in appreciating a larger idea.

Teaching students to draw in ways that help them concentrate on producing precise images fosters subsequent precision in their thinking. Teaching them to add the details to artwork lays the foundation for details in symbolic language. The two go hand-in-hand if offered in a structured educational setting. Saying "We don't have the time to teach art," in reality translates into, "We won't plan to take the time to teach precision in thinking." It is academic time that is not only remarkably well spent, but that yields long-term academic and cognitive benefits.

The purpose of formal education is to provide students with a structured learning environment that establishes the neural con-

nections and habits of mind that foster success in subsequent learning. Schools should provide well-planned opportunities for the student mind to develop as many conceptual connections as possible. Children respond positively to instruction that is prearranged around sequential skills that acknowledge their developmental stages, along with how they think and mature. However, learning situations must include instructional plans that take into consideration how the absorbent young brain naturally processes and stores information.

The basics for understanding any concept can be delivered through art. Appropriate step-by-step art instruction can begin as early as preschool and should be extended throughout higher education, since art is the only content area that takes advantage of the brain's naturally occurring inclination to look for patterns, colors, shapes, lines, depth perception, sequence, and order. Art programs grounded in educational research emphasize the orderly progression of concept development.

GOT ART?

In addition to establishing new standards for math and reading, nearly every state has also adopted standards for the arts. Several leading school districts have funded comprehensive plans to revitalize their arts programs:

■ New York City has committed $75 million a year to hire new arts teachers.

■ Chicago has transformed 47 of its elementary schools to arts magnet schools.

■ Baltimore has budgeted $93 million for art.

■ Los Angeles now has a $190 million 10-year plan to revamp its arts programs.

At the state level, the Education Commission of the States has encouraged legislation guaranteeing access to arts education for all K-12 students. When he began his two-year chairmanship of ECS in July 2004, Arkansas Gov. Mike Huckabee announced an initiative called "The Arts—A Lifetime of Learning."

"Whether one looks at studies of students' ACT and SAT scores, or their math scores or their capacity for learning foreign language, a tremendous body of evidence indicates a correlation between arts and academics," Huckabee said.

"To put it simply," he said, "we need to focus on the arts in education because the arts teach kids how to learn. Through the arts, children are presented with huge amounts of new information that they process and use to participate in activities they enjoy. Through the arts, children develop creative skills which carry them toward new ideas, new experiences, and new challenges, not to mention a great deal of satisfaction. This is the intrinsic value of the arts, and it cannot be overestimated in any way."

Philosopher-educator Mortimer Adler often spoke of education's goal as freeing the mind through "the discipline of wonder." Schools clearly should be both the beacons and the incubators of wonder exploration, and art. If they are, the question "Got art?" will be answered, "Yes—from kindergarten through college."

Kenneth A. Wesson (kenawesson@aol.com), a neuroscientist, is an educational consultant and keynote speaker on the neuroscience of learning. A former college faculty member and administrator, he has served on the school board in San Jose, Calif.
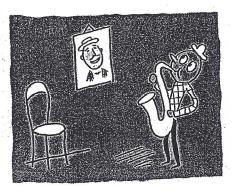
LEARNING THE SCORE

Why Brahms belongs in the classroom.

BY ALEX ROSS

Not long ago, I went out to Malcolm X Shabazz High School, in Newark, New Jersey, to meet Hassan Ralph Williams, the director of the marching band. Upon arriving, I found the corridors empty; the guard at the door pointed me toward the band room, and added that the students were "at the memorial." The memorial, I learned, was for Dawud Roberts,
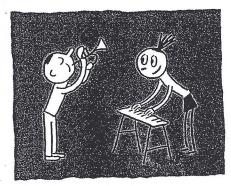
a sixteen-year-old Shabazz football player, who, a few days before, had suffered a fatal stab wound on Johnson Avenue, a few hundred feet from the school. Some students enjoy Williams's class, which meets for three hours every afternoon, because they love playing music; others see it more pragmatically, as a way to get through the day unscathed.

A tall, suave, mellow-voiced man with a mustache and a gleaming shaved pate, Williams is a native of Ozark, Alabama. He served in the Army for twenty-one years, leading marching bands in the 82nd Airborne Division and in the 25th Infantry. He then played jazz in New York, Philadelphia, and elsewhere with musicians such as Walter Bishop, Jr., and Woody Shaw. He got into teaching almost by accident, looking for work that would keep him busy between gigs. According to Donald Gatling, a longtime teacher at Shabazz, the school had a lacklustre band when Williams arrived, seventeen years ago. Now the Malcolm X Shabazz Marching Band is considered one of the best in the state, in demand for

its pealing brass, explosive drum line, and manic energy.

The band room is decorated with the faces of jazz masters. Duke Ellington holds the place of honor, above the center of the blackboard. There are also placards stating the virtues of discipline, decorum, respect, and attention. One of them says, "The future belongs to those who prepare for it." A corner of the blackboard is posted with some recent student essays on the topic of Mozart's Requiem. "Mozart died while trying to complete this piece about Death," one student wrote. "How ironic." In front of the blackboard are five computers, each equipped with the Sibelius composing program and various tools for teaching notation. Williams encourages the students to learn musical notation at the computer, and to write their own music.

When I walked in, the Shabazz band was rehearsing "The Stars and Stripes Forever." The kids were making a happy noise, but details were getting lost in the rumble. "Listen downward," Williams kept saying, trying to get the upper lines in sync with the lower ones. He wanted them to bring out dance rhythms, such as

the habanera, and the songful, Italianate shape of the melodies. "A long time ago, before electricity and TV and radio, people used to dance to this," he said. Two clarinettists responded by jumping out of their seats and dancing around, half gleefully and half sardonically.

Members of the Shabazz band, who range in age from eight to eighteen, work hard. They not only practice from 4 P.M. to 7 P.M. each school day but also play most weekends, either at football games or at public events. In the summer, they go on the road to band camp. Williams does more than beat time; he teaches music history, social history, and black history. (Ninety-five per cent of Shabazz students are African-American.) Sometimes he interrupts his usual attitude of jazz cool with an infusion of military discipline. "This ain't gonna *roll,*" he might roar when there is too much noise in the room. "This isn't *happening.* You may look around and see a *chair* coming at your head!" But the drill-sergeant routines last only a few minutes, and the kids aren't

afraid to talk back. If Williams asks, "Who's got the melody?," a girl might answer, "You do!" If he drops the name Wynton Marsalis, a few might shout out, "Who dat?" (They know.)

Later in the rehearsal, the piccolo players were struggling with the twirling solos that accompany Sousa's most famous tune, the one to which the words "Three cheers for the red-white-and blue" are sung, or, as Williams prefers to render it, "Be kind to our four-legged friends." Jihad Moore, a tall junior with a crooked smile who wore a blue-and-white basketball jersey with the number 24, was amusing himself by making an imaginary pistol out of his piccolo, holding one end of it with his thumb and gesturing toward the floor, gangsta-style. Williams was trying to get him to concentrate. He'd been telling Jihad that if he got to a certain level with the flute, or mastered a more unusual instrument like the oboe, he might be able to get into college on a scholarship. He sat Jihad next to another player, Kahliah Jordan, and had both students type their parts into the

computers, using the Sibelius software. He figured that it would help them grasp the parts and memorize them.

"Put a trill on that first A-flat," he said, leaning over their shoulders.

Jihad frowned at his part and asked, "Do we have to write *grandioso*?"

"No, skip the *grandioso*."

Williams offered a new incentive. "I'll take y'all to the International Buffet if you get this solo. Just the piccolos, at the International Buffet. But only if you *all* get it. If you all get this, we can wipe out any band on the planet."

"I'll wipe out any piccolo players," Jihad answered enthusiastically.

The standout player in the band was a senior named Vernon Jones. A slender young man with bright eyes and wide cheekbones, Vernon was getting a brilliant singing sound out of his trumpet—which Williams had bought for him—and, whenever the others took breaks, he kept working away at tricky leaps and rapid runs. He was also a composer, and wrote music and made band arrangements on the computers. Like many bands, Shabazz spices up its repertory with Top Forty songs, and Williams often relied on Vernon to find suitable songs and make idiomatic arrangements. Vernon needed only thirty minutes to knock out an arrangement of "I Believe I Can Fly"—a pungent, slightly weird orchestration, amped up by drums and brass, dense with jazzy harmonies. Vernon had been in Williams's band since he was seven; he had recently got into Rutgers, and his acceptance letter was pinned up on the blackboard.

Toward the end of the rehearsal, Williams stepped back and listened with his arms folded. He asked another of the trumpet players, a round-faced, wide-eyed eight-year-old named Keyshawn Mayo, to take over. Earlier in the day, Keyshawn had been offended that he had been demoted to a secondary part. "I can play first trumpet," he said. "I'm the best person my age." Now his face lit up and he ran to the front. His small voice filled the room as he snapped his fingers: "And a five! And a six! And a seven and an eight!"

When President Bush signed into law the No Child Left Behind in 2002, he probably did not intend to have a debilitating effect on arts edu-cation in the United States. The law rewards schools that meet certain testing standards in core subjects—reading, math, the sciences—and punishes those that fall short. Seventy-one per cent of school districts have narrowed their elementary-school curricula in order to make up the difference, and the arts have repeatedly been deemed expendable. In California, between 1999 and 2004, the number of students enrolled in music courses fell by nearly half, from 1.1 million to five hundred and eighty-nine thousand. Music education has been disappearing from schools for decades, but No Child Left Behind has transformed a slow decline into a precipitate fall.

In the past few years, advocates have issued studies, pamphlets, and talking points that marshal alarming statistics on the diminishment of music programs and argue passionately for their preservation. But there is something maddeningly vague at the heart of the literature. Why *must* music be taught? The answer seems obvious in the case of Vernon Jones: he's a natural musician, and, for him, the Shabazz band is the first step in what may turn out to be a major classical or jazz career. But, for most students, the usefulness of music class is much less clear. Anyone who has loved music from an early age feels certain that it has a unique and irreplaceable value, but it is difficult to translate that conviction into hard sociological data. Whenever advocates try to build a case for music on utilitarian grounds, they run up against fundamental uncertainties about the ultimate purpose of an art whose appeal is, as Plato anxiously observed, illogical and irrational.

The Mozart Effect has often been cited by proponents of music in schools. In 1993, two researchers claimed that a group of thirty-six undergraduates who had been subjected to ten minutes of Mozart's Sonata for Two Pianos, K. 448, performed better than average on the abstract-and-spatial-reasoning section of the I.Q. test. Subsequent studies failed to reproduce this result. Nonetheless, the Mozart Effect inspired several books, a ream of newspaper articles, a line of Baby Mozart videos, and a shadowy-sounding organization called the Music Intelligence Neural Development Institute. People love the idea that they might be able to make their kids smarter by switching on

Mozart once a day; it's seen as a shortcut to Parents' Weekend at Harvard. But kids aren't likely to fall in love with music that is administered to them like vitamins.

Other studies suggest that music students score higher on proficiency tests, or that their math grades go up with each year of study, or that they are less likely to get in trouble with the law. But none of this pro-music science has stemmed the cuts in music programs. To the contrary, music invariably presents itself as the most tempting target. In California, the decline in visual-arts courses is minimal compared with that of music classes, and enrollments in theatre and dance have gone up. According to the advocacy group Music for All, which in 2004 issued a dire report on the California crisis called "The Sound of Silence," music programs "represented single, relatively significant, politically expedient targets for cuts." So there is something about classical music, or about the prevailing culture of classical music, which is actively inviting elimination.

One problem is that music education lacks a powerful lobby. When politicians speak up for it, striking things happen. In Arkansas, Republican Governor Mike Huckabee has not only professed a love for music, as Bill Clinton often did, but has devised legislation to bolster it. Last year, Huckabee signed a law requiring every child in grades one through six to receive at least forty minutes a week of instruction in music and other arts. "In the true spirit of No Child Left Behind," Huckabee explained, "leaving the arts out is beyond neglect and is virtual abuse of a child."

Although Arnold Schwarzenegger, apparently inspired by Huckabee's unlikely right-wing arts crusade, recently announced a plan to rescue music education in California, the national outlook remains grim. Public funding for anything related to the arts has been contentious since the eighteen-eighties, when the progressive patron Jeannette Thurber failed to persuade Congress to fund a national conservatory. For practitioners of classical music, jazz, folk music, and other tradition-minded disciplines that lack mainstream commercial allure, the situation looks particularly bleak. How can they engage listeners who have heard almost

THE POET FOR J.K.

His genius is sired of misery or magic;
he dwells between disaster and the dream.
He might have been sedate; but only tragic
ecstasy is musical to him.
In every chaos he will wish a cure;
in life, a higher mystery of sorrow;
in death, the last existence that is pure.
Curiosity betrays him to tomorrow.
Necromantic passion, final terror
is his bequest: The wound was all he had
to multiply. Balancing the rope of error,
he shall fall to doom. He shall be mad,
sadly, deceived, he shall live, and he shall die
a master of all mummery.

—*Allen Ginsberg*

nothing about the history and practice of the art in school? One alternative has increasingly become the norm: they can do the teaching themselves.

Not long ago, I met up in Brooklyn with a twenty-seven-year-old pianist named Soheil Nasseri, who regularly goes out to morning school assemblies around the city and tries to incite interest in classical music. Nasseri's trick is to start the session by talking about hip-hop. At Fort Hamilton School in Bay Ridge, he caught the attention of the crowd by mentioning that he was a friend of the impresario Damon Dash, whose name drew respectful nods. Nasseri then invited a student named Jovan Parish onstage, gave him a hip-hop handshake, and had him rap over some moody minor piano chords. (There was a line about "my vocabulary skills are ill.") It was up to the children to decide what this had to do with Beethoven's Sonata in F-Sharp. Afterward, students offered a string of questions about Beethoven and the piano: "What do you do when you make mistakes?" "What's the name of the piece that goes 'buh-buh-buh-BUH'?" "Why don't you compose yourself?" "When you play someone else's music, aren't you stealing?"

These days, virtually every orchestra, opera house, chamber-music series, and jazz organization has an education department. Musicians are sent into schools to teach the basics and, in theory, to encourage an enthusiasm that will survive

the rigors of adolescence, in the course of which any kid with a liking for classical music discovers that it's considered stuffy, sissified, and terminally uncool. The effectiveness of "outreach" depends on the charisma of the person reaching out. Nasseri certainly has a knack for talking to kids. So, too, does David Robertson, the conductor of the St. Louis Symphony, whose quirky, guileless manner recalls the style of the late, great Fred Rogers. Michael Tilson Thomas, at the San Francisco Symphony, is a natural teacher, stirring memories of his longtime mentor, Leonard Bernstein. Bernstein's Young People's Concerts, with their combination of mandarin intelligence and pop-culture savvy (his 1964 lecture "What Is Sonata Form?" cited the Beatles' "And I Love Her"), still set the standard for entertaining pedagogy.

In jazz, the master teacher is Wynton Marsalis, the artistic director of Jazz at Lincoln Center, who talks about music in a sophisticated yet unaffected way. Recently, I watched Marsalis take command of an unruly crowd of schoolkids at the Apollo Theatre, in Harlem. He launched into a lecture on connections between jazz and modern art, the thesis of which was that jazz was a form of modernism, and he backed it up with pictures, performances, and a never-ending stream of talk. He dropped the names Jackson Pollock and Piet Mondrian, gave a shout-out to Frank Gehry, and supplied a lovely definition of the word "cosmopolitan" ("It

means you fit in wherever you go"). He administered discipline ("I'm old school—no talking"), explained the blues as a kind of emotional vaccination ("The blues gives you a little to keep it away"), and interrupted an explication of the African practice of call-and-response to acknowledge a sneeze ("Bless you—call-and-response!"). One of the teachers in the audience said to a colleague, "They ain't gettin' it. I couldn't appreciate this when I was their age." But, on the subway afterward, there was a positive buzz among the kids. One quoted a Marsalis aphorism to his friend: "You gotta have *heat* in everything you do."

Many orchestra administrators cling to the idea that a smattering of Young People's Concerts will indoctrinate children into the wonders of classical music. Sarah Johnson, who runs education programs at the Philadelphia Orchestra, is skeptical of that approach. "Many people say, 'Wow, we can bring twenty-six hundred students into the hall,' and feel like it's a great thing," Johnson told me. "This may have worked in the age of Bernstein, when classical musicians were celebrities on radio and early television. Today, those kids need to meet the musicians, find out how they got into music, what else they do when they're not playing. It has to be more up close and one-on-one. People have this picture of musicians as not quite human. We need to humanize them. We want to get to the point where we are cultural partners at certain schools, practically giving them a new music-faculty member."

The writer and consultant Joseph Horowitz has long urged orchestras to re-invent themselves as miniature conservatories and cultural centers. His formidable book "Classical Music in America: A History of Its Rise and Fall" shows how American classical music became a "performance culture," an ersatz-European showplace for celebrity virtuosos, rather than a native-born genre. With orchestras such as the Brooklyn Philharmonic, the New Jersey Symphony, and, most recently, the Pacific Symphony, Horowitz has devised cross-disciplinary music festivals that can be translated into curricula for area schools. This fall, the Pacific will trace connections between Hungarian composition and Gypsy music, exposing the folk roots of classical style.

"The orchestra should be, first and foremost, an educational institution," Horowitz told me. "It should know how to explain to an audience what the art means and where it came from. Orchestras can feed the humanities programs at high schools. You can do Mozart and have the drama department put on 'Amadeus.' You can do Dvořák and get American-history classes and African-American studies involved. Dvořák is the greatest gift, because there is no better way to link American and European musical traditions."

Horowitz and the musicologist Robert Winter have created a set of teaching tools, including a book and a DVD, focussing on Dvořák's American residency. The great Czech composer, who grew up in abject poverty, heard African-American spirituals in 1892 and predicted, in a controversial newspaper interview, that African-Americans would shape the future of American music. Jeannette Thurber brought Dvořák to America, and invited African-Americans to study with him free of charge. One student was the composer Will Marion Cook, who later helped invent the African-American musical, became an early jazz bandleader, and served as a mentor to Duke Ellington. Because one woman in the Gilded Age decided that music should be taught differently, a new tributary opened in American culture. More people should learn this story in school.

On Westminster Street, in the West End section of Providence, Rhode Island, there are diners, corner markets, auto-repair stores, and, at No. 1392, the Providence String Quartet. People often do a double-take at the surreal sight of a chamber group playing Beethoven behind a storefront in a lower-income neighborhood. Although the quartet performs at colleges and museums, its main mission is to teach. It is the heart of a nonprofit organization, Community MusicWorks, which does more than bring music to young people; it is a revolutionary organization in which the distinction between performing and teaching disappears.

The core members of Community MusicWorks, which was founded in 1997, are Jesse Holstein and Jessie Montgomery, violinists; Sebastian Ruth, violist; and Sara Stalnaker, cellist. They were trained for conventional performance careers at Juilliard, Oberlin, and Brown, but they chose a different definition of success. Ruth, a thirty-one-year-old violist with an elegant face and a mellifluous voice, is their ringleader. He grew up in Ithaca, the son of two ex-hippie parents, who sent him to the Alternative Community School. Instead of going to a conservatory, he went to Brown and studied the philosophy of education. He read the work of Paulo Freire, the author of "Pedagogy of the Oppressed," and Maxine Greene, the author of "Releasing the Imagination." Greene has argued that arts education can be not only a leisure pursuit or subculture for gifted children but an instigator of social change. Ruth decided to put these ideas into practice, by playing in a group that was part of the street life of a city.

"We want people to see the quartet where they wouldn't expect to," Ruth said. "We're here on the street, we're in the community center, we're in the soup kitchen, we're in the nursing home, or the 'assisted-living center,' I should say. We're over at the Rhode Island School of Design, or an indie-rock club, or City Hall. We kind of feel like there should be an office with a string quartet in City Hall. They've got a lot of offices there for things you might not think are strictly necessary."

Ruth dislikes the word "outreach," which makes it sound as if he and the other musicians were extending their hands to unlucky souls drowning at sea. "We are already living in the place that other people reach out to," he said, with a mildly pugnacious look. He also resists the idea that his program's primary purpose is to scout out and nourish exceptional talent. "We're not searching for genius, for 'diamonds in the rough,' " he said. "We're relating music-making to the community."

I sat in the back of the Westminster office to see how the idea of Community MusicWorks played out. The students, who are between seven and eighteen years old and come from Dominican, Haitian, Liberian, and Cambodian backgrounds, walked in one by one, their parents hovering at the door for a minute or two with broad smiles on their faces. The Providence players bantered with them for a while. Then Holstein shouted, "Let's do it!," and the children sat down to play. The Providence musicians corrected mistakes and suggested improve-

ments in technique, but accuracy wasn't their primary concern. "You're worrying too much," Jessie Montgomery told Taè Ortiz, a violinist. "Even if you make mistakes, you'll find people don't care." Afterward, about five boys and ten girls sat down for a spaghetti dinner. There was an extended discussion of a young man who appeared on a motorcycle in a Britney Spears video; hip-hop selections played on the Community MusicWorks computer. Everyone stopped eating to sing along to Ciara's "1, 2 Step."

At one point, Carolina Jimenez, a young cellist, turned to me and happily announced, "I got into Classical!" I told her that I also got into classical when I was her age, but it turned out that she was talking about Providence Classical High School, a local public school. Ruth suggested that perhaps getting into one kind of "classical" helped Carolina get into the other Classical, and she rolled her eyes.

Ruth and his colleagues regularly go with the kids and their families to concerts by local orchestras, where they are faced with such questions as "Why are we the only black people in the audience?" Some of the older students meet up on Friday nights or on weekend retreats in a program called Phase 2, where they discuss deeper emotional and social issues. For this smaller group of students, the musicians of the Providence Quartet become, in effect, full-time counsellors, even part-time foster parents. There are now a hundred and thirty-two people on the waiting list for Community Music-Works, and news of the program has spread around the country. A two-year fellowship program has been established for two young professional musicians, who will sit in with the group and learn its unusual methods, in order to apply them elsewhere.

One evening, the Providence players gave a concert at the West End Community Center, a mile or so from their studio. They use this space at least once or twice a week to teach larger groups. The concert took place on the center's basketball court: a piano was wheeled out, a rug was placed in the middle of the floor, and strings of Christmas lights provided a bit of atmosphere. About two hundred people showed up—parents, older and younger siblings, friends, and supporters of the quartet. Sitting in with them was the brilliant young pianist Jonathan Biss, who knew Heath Marlow, Community MusicWorks' director of development, from music camp.

This being a classical-music concert, there was a certain amount of concern about decorum. "Sit like a lady," one parent said to her preteen daughter. "Ladies don't sit like that." Before the first piece, Ruth got up to encourage the crowd to stay silent during the performance, but he avoided taking a hallway-monitor tone. "Sometimes we get excited by this kind of music, but mostly we stay quiet," he said. "If it makes you want to get up and dance, well, just think about getting up and dancing." There was some giggling, a shout of "Cut it out!," and much changing of seats, but I have witnessed considerably noisier and more disrespectful audiences

on Sunday afternoons at Carnegie Hall. There was no dancing.

The Providence opened the concert with the first movement of Beethoven's "Serioso" Quartet. Taè Ortiz, now less nervous, played Boccherini's Minuet, lavishly accompanied by Biss. Jovanne Jean-François and Carolina Jimenez played the Adagio from Vivaldi's Concerto in G Minor for two cellos. Vanessa Centeno and Ruth Desrosiers, violinists, performed "The Two Grenadiers," by Schumann. The main event was Brahms's Piano Quintet in F Minor, a craggy monument of the chamber repertory, which Biss and the Providence delivered at a level that would have satisfied any chamber-music audience. A couple of lanky teen-age boys tapped their feet to the driving rhythms of the Scherzo. "That was bangin'," one of them said afterward. "I wanna play on the piano someday," an eight-year-old behind me told his mother.

After the concert, as people stood around and talked and the younger children resumed running around the room, Ruth Desrosiers's brother David—a stout young man in a Shady University T-shirt—gravitated toward the piano on which Biss had just hammered out the coda of the Brahms. David is one of Sebastian Ruth's viola students, but he has also taught himself some piano. He approached the instrument somewhat stealthily, but Biss noticed him, and watched with curiosity as the boy launched into a bluesy melody apparently of his own invention, with a strong bass line and a snaking melody. It turned out to be a West End variation on Beethoven's "Für Elise."

The philosopher John Dewey, in his 1934 book, "Art as Experience," lamented the American habit of putting art on a "remote pedestal." He wrote, "When an art product once attains classic status, it somehow becomes isolated from the human conditions under which it was brought into being and from the human consequences it engenders in actual life-experience." Dewey's book was widely read, but the argument never really sank in. To this day, the arts in America, when pressed, define themselves in opposition to society. Perhaps the deepest problem with contemporary music education is that so many of its practitioners have been raised in the monastic culture of the music conservatory, where mastery of technique is the dominant topic and where discussion of music's social or political or spiritual meaning is often discouraged. The Canadian scholar Paul Woodford, in a book-length essay on the relationship between Dewey's ideas and music education, writes, "In my own experience, few music education majors entering their senior year can distinguish Marxism from capitalism, capitalism from democracy, the political Left from Right, or the modern from the postmodern." They are, in cultural terms, idiot savants.

"Releasing the Imagination," the Maxine Greene book that so impressed Ruth, proposes that arts need to be incorporated into democratic culture not for its own sake but for the sake of democracy. She believes that children can gain deeper understanding of the surrounding world by looking at it from the peculiar vantage point of a work of art. She writes, "To tap into imagination is to become able to break with what is supposedly fixed and finished, objectively and independently real." Children learn to notice surprising details that undermine a popular stereotype; they grow tolerant of difference, attuned to idiosyncrasy. They also can experience a shock of perception that shows them alternative possibilities within their own lives, whether or not those possibilities or those lives have an obvious surface relationship with the art work in question. Thus, Greene argues, even the oldest art forms can become vehicles of democratic thinking. Because they have transcended time, they can become part of any time.

But why Brahms? Isn't it simply a self-indulgent fantasy to think that German chamber music could change the world of a girl whose mother is living on food stamps?

Ruth paused, his rueful smile indicating that he had answered this question many times.

"I don't know how it works," he said. "I guess, in the beginning, it is something *I* want to do for myself. Because there's something so bleak about a performing career these days. I don't mean just in terms of the prospects of getting a job. I also mean what you feel once you get the job. You are in this tight, closed-off world. You are playing generally at very expensive concerts for people who can afford it, and who are already steeped in it. You fight the feeling that it's not real. We get wonderful collaborators like Jonathan Biss because other people are fighting that feeling, too. They want to tap into a much more visceral sense of emotional connection.

"Here I'm feeding off all this energy around me, this rebellious energy, and I'm playing for people who usually don't know this music at all. We're out here making it up as we go along, because we're not teachers in the conventional sense and not performers in the conventional sense. Hopefully, we're not just scattering experiences here and there, hopefully we're creating continuity from one to the other. But I really don't know what effect we're having. Certainly, we're happy. It's as if we'd never left college. We're posting signs, organizing things at the last minute, putting on performances in any space available.

"But what does it do? I don't know if it changes anything right in a single moment in anyone's life. But it might change how someone thinks. Maxine Greene talks about the arts creating openings, this mysterious clearing in people's lives, so they walk out of the forest and can breathe. Maybe, at that moment, music becomes a huge part of their lives. Or maybe they use the clearing to see themselves in a new light, and go on to do something different. It could be any kind of music, could be any other art form."

Ruth looked out at Westminster Street, which was empty of people.

"Of course, it's all full of contradictions," he went on. "Let me tell you a story about Vanessa Centeno, who's been with us for many years. Her mom works various jobs, day and night. She doesn't want her daughter to have the same existence. There was an article about us in the paper, in which she was quoted as saying that she loves our program because classical music is 'for people who have class.' It was funny that she said that, when my whole thing has been about trying to undo these stereotypes, deconstruct the idea that this music has 'class,' and make the point that music can be made anywhere by anyone at any time.

"Vanessa's mom and I had such different ideas in mind. I was trying to get out of the world that she was trying to get into. But, in the end, we're going in the same direction." He stretched out his arm toward the door and the street. "We are both moving toward Violin." ♦